A FAMILIAR EXPLANATION OF THE POETICAL WORKS OF MILTON.

To which is prefixed

Mr. ADDISON'S CRITICISM on PARADISE LOST.

With a PREFACE BY The Rev. Mr. DODD.

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PREFACE

By Mr. DODD.

WHILE all read and all admire *Milton*, it is confeſſed that few underſtand him; few, at leaſt, of the common Readers: More learned ones frequently find themſelves at a Loſs, ſo unbounded is he in his Knowledge; ſo univerſal in his Alluſions to the whole Round of Science. To elucidate his Difficulties, able and ingenious Men have applied their beſt Efforts, and that with deſirable Succeſs. But as their Annotations are often large, and often critical, they perplex the common Reader, interrupt the Attention, and are

too voluminous for the Pocket, which the ſmaller Editions of *Milton*'s *Works* ſo agreeably fill. It was therefore propoſed to the Writer of this Preface, ſome time ſince, by a Gentleman deſervedly of the firſt Character in the learned World, to compile a ſhort and comprehenſive Explanation of the difficult Words and Paſſages in *Milton*'s poetical Works, digeſted in Alphabetical Order; which might ſerve to the common Reader, inſtead of more diffuſe Comments; and might be to all a portable and familiar Attendant upon this inimitable Author.

Pleaſed with the Propoſal, he readily embraced it: But other and more neceſſary Avocations preventing his Completion of the Deſign, he commended it to the Gentleman who hath now executed it, and, as it appears, with good Judgment and Propriety.

The Explanation of mere Words are generally taken from Mr. *Johnſon*'s very uſeful Dictionary, and that in reference only to the Senſe wherein *Milton* applies them: For

For the reſt, he hath uſed, with all Freedom, the Comments and Notes of thoſe Writers, who have dedicated their Time to the pleaſing Employ of explaining the Works of this Prince of *Engliſh* Poets; in particular he confeſſes himſelf obliged to the excellent Edition of this Author, which the Care and Elegance of Dr. *Newton* hath preſented to the Public. No Lover of *Milton* would want this Edition; and no Lover of *Milton* can withold his Thanks from that learned and ingenious Editor.

He hath ſtudied Brevity as much as poſſible in theſe explanatory Notes; yet, he hopes, not ſo much as to become obſcure: It would have been extremely eaſy to have enlarged the Work, by frequent Quotations, and long Details of particular Stories: But he wiſhed to avoid this, as the Notes are intended always to accompany the *Author*.--- And the rather, as it was judged proper to affix Mr. *Addiſon*'s inimitable *Critique* to the Work; by which Means it is rendered, in ſome Meaſure perfect. Mr. *Addiſon*'s Papers

pers will give the Reader a true Taſte for *Milton*, and open to his View the ſeveral Graces and Beauties of his *Paradiſe Loſt*: The explanatory Notes will ſerve to remove the particular Difficulties in the Text, and enable the Reader to underſtand perfectly the Beauties which are offered to his Attention.--- I muſt juſt obſerve, that theſe *Notes* refer not to the *Paradiſe Loſt* only, but to all *Milton*'s poetical Works.

There was heretofore an Attempt made to explain *Milton* in the Way of a Dictionary: But it was injudicious in the Method, and tedious in the Compilation. The preſent Work can fall under neither of theſe Cenſures: And as it is at once ſhort, clear, and full; publiſhed with the beſt Deſign, and ſubſervient to a very valuable End, we doubt not, that the Public will receive it favourably. I muſt take the Liberty to recommend it eſpecially to Parents, and thoſe who have the Care of Youth; if they are deſirous that their Children and Truſts ſhould be acquainted with the

the Graces of the *Britiſh Homer*, they will do vell to put this little Work into their Hands; and thereby give them an Opportunity to underſtand what they read. The fair Sex in particular will receive great Advantages from it; and with the fair Sex that *Milton* can never fail to be a Favourite, who hath ſo pleaſingly deſcribed the Happineſs of conjugal Affection, "*Perpetual Fountain of domeſtic Sweets.*"

I have nothing more to add, than that having peruſed the Work, I have received great Pleaſure from it; and can recommend it with much ſatisfaction. While I am deſired to ſay on the Part of our Compiler, that had he been leſs obſcure, or had the Work been more worthy, he ſhould not long have heſitated under whoſe Patronage to publiſh it: the learned Editor above mentioned having ſo good a right to it.

Auguſt, 1761.

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PREFACE. vii

A CRITIQUE UPON MILTON's PARADISE LOST.

By Mr. *ADDISON.*

B

A CRITIQUE UPON MILTON's PARADISE LOST.

SPECTATOR, Nº 267.

Cedite Romani Scriptores, cedite Graii. Propert.

Give place, ye Roman, *and ye* Grecian *Wits.*

THERE is nothing in Nature more irkſome than general Diſcourſes, eſpecially when they turn chiefly upon Words. For this Reaſon I ſhall wave the Diſcuſſion of that Point which was ſtarted ſome Years ſince, Whether *Milton's Paradiſe Loſt* may be called an *Heroic Poem?* Thoſe who will not give it that Title, may call it (if they pleaſe) a *Divine Poem.* It will be ſufficient to its Perfection, if

it has in it all the Beauties of the higheſt kind of Poetry; and as for thoſe who alledge it is not an Heroic Poem, they advance no more to the Diminution of it, than if they ſhould ſay *Adam* is not *Æneas*, nor *Eve* *Helen*.

I ſhall therefore examine it by the Rules of Epic Poetry, and ſee whether it falls ſhort of the *Iliad* or *Æneid*, in the Beauties which are eſſential to that Kind of Writing. The firſt Thing to be conſidered in an Epic Poem, is the Fable, which is perfect or imperfect, according as the Action which it relates is more or leſs ſo. This Action ſhould have three Qualifications in it. Firſt, It ſhould be but One Action. Secondly, It ſhould be an Entire Action; and Thirdly, It ſhould be a Great Action. To conſider the Action of the *Iliad*, *Æneid*, and *Paradiſe* *Loſt*, in theſe three ſeveral Lights. *Homer*, to preſerve the Unity of his Action, haſtens into the Midſt of Things, as *Horace* has obſerved: Had he gone up to *Leda*'s Egg, or begun much later, even at the Rape of *Helen*, or the Inveſting of *Troy*, it is manifeſt that the Story of the Poem would have been a Series of ſeveral Actions. He therefore opens his Poem with the Diſcord of his Princes, and artfully interweaves, in the ſeveral ſucceeding parts of it, an Account of every Thing material which relates to them, and had paſſed before this fatal Diſſenſion. After the ſame Manner, *Æneas* makes his firſt Appearance in the *Tyrrhene* Seas, and within the Sight of *Italy*, becauſe the Action propoſed to be celebrated was that of his ſettling himſelf in *Latium*. But becauſe it was neceſſary for the Reader to know what had happened to him in the taking of *Troy*, and in the preceding Parts of his Voyage, *Virgil* makes his Heroe relate it by way of Epiſode in the ſecond and third Books of the *Æneid:* the Contents of both which Books come before thoſe of the firſt Book in the Thread of the Story, tho' for preſerving of this Unity of Action, they follow it in the Diſpo-

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ſition of the Poem. *Milton*, in Imitation of theſe two great Poets, opens his *Paradſe Loſt* with an infernal Council plotting the Fall of Man; which is the Action he propoſed to celebrate; and as for thoſe Great Actions, the Battle of the Angels, and the Creation of the World, (which preceded in Point of Time, and which, in my Opinion, would have entirely deſtroyed the Unity of his Principal Action, had he related them in the ſame Order that they happened) he caſt them into the fifth, ſixth and ſeventh Books, by way of Epiſode to this noble Poem. *Vid. the End of* Spectator 327.

ARISTOTLE himſelf allows, that *Homer* has nothing to boaſt of as to the Unity of his Fable, though at the ſame time that great Critic and Philoſopher endeavours to palliate this Imperfection in the *Greek* Poet by imputing it in ſome Meaſure to the very Nature of an Epic Poem. Some have been of Opinion, that the *Æneid* alſo labours in this Particular, and has Epiſodes which may be looked upon as Excreſcencies rather than as Parts of the Action. On the contrary, the Poem, which we have now under our Conſideration, hath no other Epiſodes than ſuch as naturally ariſe from the Subject, and yet is filled with ſuch a Multitude of aſtoniſhing Incidents, that it gives us at the ſame time a Pleaſure of the greateſt Variety, and of the greateſt Simplicity; uniform in its Nature, though diverſified in the Execution.

I muſt obſerve alſo, that as *Virgil* in the Poem which was deſigned to celebrate the Original of the *Roman* Empire, has deſcribed the Birth of its great Rival, the *Carthaginian* Commonwealth: *Milton* with the like Art in his Poem on the Fall of Man, has related the Fall of thoſe Angels who are his profeſſed Enemies. Beſide the many other Beauties in ſuch an Epiſode, its running parallel with the great Action of the Poem, hinders it from breaking the Unity ſo much as another Epiſode would have done, that had not ſo great an

Affinity with the principal Subject. In ſhort, this is the ſame Kind of Beauty which the Critics admire in the *Spaniſh Friar*, or the *Double Diſcovery*, where the two different Plots look like Counterparts and Copies of one another.

THE ſecond Qualification required in the Action of an Epic Poem is, that it ſhould be an *entire* Action: An Action is entire when it is complete in all its Parts; or, as *Ariſtotle* deſcribes it, when it conſiſts of a Beginning, a Middle, and an End. Nothing ſhould go before it, be intermixed with it, or follow after it, that is not related to it. As on the contrary, no ſingle Step ſhould be omitted in that juſt and regular Progreſs which it muſt be ſuppoſed to take from its Original to its Conſummation. Thus we ſee the Anger of *Achilles* in its Birth, its Continuance, and Effects; and *Æneas*'s Settlement in *Italy*, carried on through all the Oppoſitions in his Way to it both by Sea and Land. The Action in *Milton* excels (I think) both the former in this Particular; we ſee it contrived in Hell, executed upon Earth, and puniſhed by Heaven. The Parts of it are told in the moſt diſtinct Manner, and grow out of one another in the moſt natural Order.

THE third Qualification of an Epic Poem is its *Greatneſs*. The Anger of *Achilles* was of ſuch Conſequence, that it embroiled the Kings of *Greece*, deſtroyed the Heroes of *Aſia*, and engaged all the Gods in Factions. *Æneas*'s Settlement in *Italy* produced the *Cæſars*, and gave Birth to the *Roman* Empire. *Milton*'s Subject was ſtill greater than either of the former; it does not determine the Fate of ſingle Perſons or Nations, but of a whole Species. The United Powers of Hell are joined together for the Deſtruction of Mankind, which they effected in Part, and would have completed, had not Omnipotence itſelf interpoſed. The principal Actors are, Man in his greateſt Perfection, and Woman in her higheſt Beauty. Their Enemies are the fallen Angels: The Meſſiah

Meſſiah their Friend, and the Almighty their Protector. In ſhort, every thing that is great in the whole Circle of Being, whether within the Verge of Nature, or out of it, has a proper Part aſſigned it in this admirable Poem.

IN Poetry, as in Architecture, not only the Whole, but the principal Members, and every Part of them, ſhould be Great. I will not preſume to ſay, that the Book of Games in the *Æneid*, or that in the *Iliad*, are not of this Nature, nor to reprehend *Virgil*'s Simile of the Top, and many other of the ſame Kind in the *Iliad*, as liable to any Cenſure in this Particular; but I think We may ſay, without derogating from thoſe wonderful Performances, that there is an Indiſputable and Unqueſtioned Magnificence in every Part of *Paradiſe Loſt*, and indeed a much greater than could have been formed upon any Pagan Syſtem.

BUT *Ariſtotle*, by the Greatneſs of the Action, does not only mean that it ſhould be great in its Nature, but alſo in its Duration; or in other Words, That it ſhould have a due Length in it, as well as what we properly call Greatneſs. The juſt Meaſure of this Kind of Magnitude, he explains by the following Similitude. An Animal, no bigger than a Mite, cannot appear perfect to the Eye, becauſe the Sight takes it in at once, and has only a confuſed Idea of the Whole, and not a diſtinct Idea of all its Parts: If on the contrary you ſhould ſuppoſe an Animal of ten thouſand Furlongs in Length, the Eye would be ſo filled with a ſingle Part of it, that it could not give the Mind an Idea of the Whole. What theſe Animals are to the Eye, a very ſhort, or a very long Action would be to the Memory. The firſt would be, as it were, loſt and ſwallowed up by it, and the other difficult to be contained in it. *Homer* and *Virgil* have ſhewn their principal Art in this Particular; the Action of the *Iliad*, and that of the *Æneid*, were in themſelves exceeding ſhort, but are ſo beautifully extended

and diverſified by the Invention of *Epiſodes*, and the Machinery of Gods, with the like poetical Ornaments, that they make up an agreeable Story ſufficient to employ the Memory without overcharging it. *Milton*'s Action is enriched with ſuch a Variety of Circumſtances, that I have taken as much Pleaſure in reading the Contents of his Books, as in the beſt invented Story I ever met with. It is poſſible, that the Traditions, on which the *Iliad* and *Æneid* were built, had more Circumſtances in them than the Hiſtory of *the Fall of Man*, as it is related in Scripture. Beſides, it was eaſier for *Homer* and *Virgil* to daſh the Truth with Fiction, as they were in no Danger of offending the Religion of their Country by it. But as for *Milton*, he had not only a very few Circumſtances upon which to raiſe his Poem, but was alſo obliged to proceed with the greateſt Caution in every Thing that he added out of his own Invention. And, indeed, notwithſtanding all the Reſtraints he was under, he has filled his Story with ſo many ſurpriſing Incidents, which bear ſo cloſe an Analogy with what is delivered in Holy Writ, that it is capable of pleaſing the moſt delicate Reader, without giving Offence to the moſt ſcrupulous.

THE modern Critics have collected from ſeveral Hints in the *Iliad* and *Æneid* the Space of Time, which is taken up by the Action of each of thoſe Poems; but as a great Part of *Milton*'s Story was tranſacted in Regions that lie out of the Reach of the Sun, and the Sphere of Day, it is impoſſible to gratify the Reader with ſuch a Calculation, which indeed would be more curious than inſtructive; none of the Critics, either Ancient or Modern, having laid down Rules to circumſcribe the Action of an Epic Poem with any Determined Number of Years, Days, or Hours. *Vid. Spect.* 308.

But of this more particularly hereafter.

SPEC-

SPECTATOR, N° 273.

———*Notandi ſunt tibi* Mores. Hor.

Note well the Manners.

HAVING examined the Action of *Paradiſe Loſt*, let us in the next Place conſider the Actors. This is *Ariſtotle*'s Method of conſidering; firſt the Fable, and ſecondly the Manners, or, as we generally call them in *Engliſh*, the Fable and the Characters.

HOMER has excelled all the Heroic Poets that ever wrote, in the Multitude and Variety of his Characters. Every God that is admitted into his Poem, acts a Part which would have been ſuitable to no other Deity. His Princes are as much diſtinguiſhed by their Manners as by their Dominions; and even thoſe among them, whoſe Characters ſeem wholly made up of Courage, differ from one another as to the particular Kinds of Courage in which they excel. In ſhort, there is ſcarce a Speech or Action in the *Iliad*, which the Reader may not aſcribe to the Perſon that ſpeaks or acts, without ſeeing his Name at the Head of it.

HOMER does not only outſhine all other Poets in the Variety, but alſo in the Novelty of his Characters. He has introduced among his *Grecian* Princes a Perſon, who had lived in three Ages of Men, and converſed with *Theſeus*, *Hercules*, *Polyphemus*, and the firſt Race of Heroes. His principal Actor is the Son of a Goddeſs, not to mention the Offspring of other Deities, who have likewiſe a Place in his Poem, and the venerable *Trojan* Prince who was the Father of ſo many Kings and Heroes. There is in

theſe ſeveral Characters of *Homer*, a certain Dignity as well as Novelty, which adapts them in a more peculiar Manner to the Nature of an heroic Poem. Tho' at the ſame Time, to give them the greater Variety, he has deſcribed a *Vulcan*, that is, a Buffoon, among his Gods, and a *Therſites* among his Mortals.

VIRGIL falls infinitely ſhort of *Homer* in the Characters of his Poem, both as to their Variety and Novelty. *Æneas* is indeed a perfect Character, but as for *Achates*, tho' he is ſtiled the Heroe's Friend, he does nothing in the whole Poem which may deſerve that Title. *Gyas*, *Mneſtheus*, *Sergeſtus*, and *Cloanthus*, are all of them Men of the ſame Stamp and Character.

——*fortemque Gyan, fortemque Cloanthum.* Virg.

THERE are indeed ſeveral very natural Incidents in the Part of *Aſcanius*; as that of *Dido* cannot be ſufficiently admired. I do not ſee any Thing new or particular in *Turnus*. *Pallas* and *Evander* are remote Copies of *Hector* and *Priam*, as *Lauſus* and *Mezentius* are almoſt Parallels to *Pallas* and *Evander*. The Characters of *Niſus* and *Euryalus* are beautiful, but common. We muſt not forget the Parts of *Sinon*, *Camilla*, and ſome few others, which are fine Improvements on the Greek Poet. In ſhort, there is neither that Variety nor Novelty in the Perſons of the *Æneid*, which we meet with in thoſe of the *Iliad*.

IF we look into the Characters of *Milton*, we ſhall find that he has introduced all the Variety his Fable was capable of receiving. The whole Species of Mankind was in two Perſons at the Time to which the Subject of his Poem is confined. We have, however, four diſtinct Characters in theſe two Perſons. We ſee Man and Woman in the higheſt Innocence and Perfection, and in the moſt abject State of Guilt and Infirmity. The two laſt Characters are, indeed, very common and obvious, but the two firſt are not only more magnificent, but more new than any Cha-

racters

racters either in *Virgil* or *Homer*, or indeed in the whole Circle of Nature.

MILTON was ſo ſenſible of this Defect in the Subject of his Poem, and of the few Characters it would afford him, that he has brought into it two Actors of a ſhadowy and fictitious Nature, in the Perſons of Sin and Death, by which Means he has wrought into the Body of his Fable a very beautiful and well invented Allegory. But notwithſtanding the Fineneſs of this Allegory may atone for it in ſome Meaſure; I cannot think that Perſons of ſuch a chimerical Exiſtence are proper Actors in an Epic Poem; becauſe there is not that Meaſure of Probability annexed to them, which is requiſite in Writings of this Kind, as I ſhall ſhew more at large hereafter. *Vid. Spect.* 279.

VIRGIL has, indeed, admitted *Fame* as an Actreſs in the *Æneid*, but the Part ſhe acts is very ſhort, and none of the moſt admired Circumſtances in that Divine Work. We find in Mock Heroic Poems, particularly in the *Diſpenſary* and the *Lutrin*, ſeveral allegorical Perſons of this Nature, which are very beautiful in thoſe Compoſitions, and may, perhaps, be uſed as an Argument, that the Authors of them were of Opinion, ſuch Characters might have a Place in an Epic Work. For my own Part, I ſhould be glad the Reader would think ſo, for the ſake of the Poem I am now examining, and muſt further add, that if ſuch empty unſubſtantial Beings may be ever made uſe of on this Occaſion, never were any more nicely imagined, and employed in more proper Actions, than thoſe of which I am now ſpeaking.

ANOTHER principal Actor in this Poem is the great Enemy of Mankind. The Part of *Ulyſſes* in *Homer's Odyſſey* is very much admired by *Ariſtotle*, as perplexing that Fable with very agreeable Plots and Intricacies, not only by the many Adventures in his Voyage, and the Subtilty of his Behaviour, but by

the various Concealments and Diſcoveries of his Perſon in ſeveral Parts of that Poem. But the crafty Being I have now mentioned, makes a much longer Voyage than *Ulyſſes*, puts in Practice many more Wiles and Stratagems, and hides himſelf under a greater Variety of Shapes and Appearances, all of which are ſeverally detected, to the great Delight and Surprize of the Reader.

WE may likewiſe obſerve with how much Art the Poet has varied ſeveral Characters of the Perſons that ſpeak in his infernal Aſſembly. On the contrary, how has he repreſented the whole Godhead exerting itſelf towards Man in its full Benevolence under the Three-fold Diſtinction of a Creator, a Redeemer, and a Comforter!

NOR muſt we omit the Perſon of *Raphael*, who, amidſt his Tenderneſs and Friendſhip for Man, ſhews ſuch a Dignity and Condeſcenſion in all his Speech and Behaviour, as are ſuitable to a ſuperior Nature. The Angels are indeed as much diverſified in *Milton*, and diſtinguiſhed by their proper Parts, as the Gods are in *Homer* or *Virgil*. The Reader will find nothing aſcribed to *Uriel*, *Gabriel*, *Michael*, or *Raphael*, which is not in a particular manner ſuitable to their reſpective characters.

THERE is another Circumſtance in the principal Actors of the *Iliad* and *Æneid*, which gives a peculiar Beauty to thoſe two Poems, and was therefore contrived with very great Judgment: I mean, the Authors having choſen for their Heroes Perſons who were ſo nearly related to the People for whom they wrote. *Achilles* was a *Greek*, and *Æneas* the remote Founder of *Rome*. By this Means their Countrymen (whom they principally propoſed to themſelves for their Readers) were particularly attentive to all the Parts of their Story, and ſympathized with their Heroes in all their Adventures. A *Roman* could not but rejoice in the Eſcapes, Succeſſes, and Victories of *Æneas*, and be grieved at any Defeats, Misfortunes, or Diſappointments that be-

fel

ſel him; as a *Greek* muſt have had the ſame Regard for *Achilles*. And it is plain, that each of thoſe Poems have loſt this great Advantage, among thoſe Readers to whom their Heroes are as Strangers, or indifferent Perſons.

MILTON's Poem is admirable in this reſpect, ſince it is impoſſible for any of its Readers, whatever Nation, Country, or People he may belong to, not to be related to the Perſons who are the principal Actors in it; but, what is ſtill infinitely more to its Advantage, the principal Actors in this Poem are not only our Progenitors, but our Repreſentatives. We have an actual Intereſt in every Thing they do, and no leſs than our utmoſt Happineſs is concerned, and lies at Stake in all their Behaviour.

I ſhall ſubjoin as a Corollary to the foregoing Remark, an admirable Obſervation out of *Ariſtotle*, which hath been very much miſrepreſented in the Quotations of ſome modern Critics. 'If a Man of perfect and 'conſummate Virtue falls into a Misfortune, it raiſes 'our Pity, but not our Terror, becauſe we do not fear 'that it may be our own Caſe, who do not reſemble 'the ſuffering Perſon. But as the great Philoſopher 'adds, If we ſee a Man of Virtue, mixt with Infirmities, fall into any Misfortune, it does not only 'raiſe our Pity but our Terror; becauſe we are afraid 'that the like Misfortunes may happen to ourſelves, 'who reſemble the Character of the ſuffering Perſon.'

I ſhall only remark in this Place, that the foregoing Obſervation of *Ariſtotle*, though it may be true in other occaſions, does not hold in this; becauſe in the preſent Caſe, though the Perſons who fall into any Misfortune are of the moſt perfect and conſummate Virtue, it is not to be conſidered as what may poſſibly be, but what actually is our own Caſe; ſince we are embarked with them on the ſame Bottom, and muſt be Partakers of their Happineſs or Miſery.

IN this, and ſome other very few Inſtances, *Ariſtotle*'s Rules for Epic Poetry (which he had drawn from

from his Reflexions upon *Homer*) cannot be ſuppoſed to ſquare exactly with the Heroic Poems which have been made ſince his Time; ſince it is evident to every impartial Judge his Rules would ſtill have been more perfect, could he have peruſed the *Æneid* which was made ſome hundred Years after his Death.

IN my next, I ſhall go through other Parts of *Milton*'s Poem; and hope that what I ſhall there advance, as well as what I have already written, will not only ſerve as a Comment upon *Milton*, but upon *Ariſtotle*.

SPECTATOR, N° 279.

Reddere perſonæ ſcit convenientia cuique. Hor.

He knows what beſt befits each Character.

WE have already taken a general Survey of the Fable and Characters in *Milton*'s *Paradiſe Loſt*: The Parts which remain to be conſidered, according to *Ariſtotle*'s Method, are the *Sentiments* and the *Language*. Before I enter upon the firſt of theſe, I muſt adverti ſe my Reader, that it is my Deſign as ſoon as I have finiſhed my general Reflexions on theſe four ſeveral Heads, to give particular Inſtances out of the Poem now before us of Beauties and Imperfections which may be obſerved under each of them, as alſo or ſuch other Particulars as may not properly fall under any of them. This I thought fit to premiſe, that the Reader may not judge too haſtily of this Piece of Criticiſm, or look upon it as imperfect, before he has ſeen the whole Extent of it.

THE Sentiments in an Epic Poem are the Thoughts and Behaviour which the Author aſcribes to the Perſons

ſons whom he introduces, and are *juſt* when they are conformable to the Characters of the ſeveral Perſons. The Sentiments have likewiſe a Relation to *Things* as well as *Perſons*, and are then perfect when they are ſuch as are adapted to the Subject. If in either of theſe Caſes the Poet endeavours to argue or explain, to magnify or diminiſh, to raiſe Love or Hatred, Pity or Terror, or any other Paſſion, we ought to conſider whether the Sentiments he makes uſe of are proper for thoſe Ends. *Homer* is cenſured by the Critics for his Defect as to this Particular in ſeveral Parts of the *Iliad* and *Odyſſey*, though at the ſame time thoſe who have treated this great Poet with Candour have attributed this Defect to the Times in which he lived. It was the Fault of the Age, and not of *Homer*, if there wants that Delicacy, in ſome of his Sentiments, which now appears in the Works of Men of a much inferior Genius. Beſides, if there are Blemiſhes in any particular Thoughts, there is an infinite Beauty in the greateſt Part of them. In ſhort, if there are many Poets who would not have fallen into the Meanneſs of ſome of his Sentiments, there are none who could have riſen up to the Greatneſs of others. *Virgil* has excelled all others in the Propriety of his Sentiments. *Milton* ſhines likewiſe very much in this Particular: Nor muſt we miſs one Conſideration which adds to his Honour and Reputation. *Homer* and *Virgil* introduced Perſons whoſe Characters are commonly known among Men, and ſuch as are to be met with either in Hiſtory, or in ordinary Converſation. *Milton*'s Characters, moſt of them, lie out of Nature, and were to be formed purely by his own Invention. It ſhews a greater Genius in *Shakeſpear* to have drawn his *Caliban*, than his *Hotſpur* or *Julius Cæſar*: The one was to be ſupplied out of his own Imagination, whereas the other might have been formed upon Tradition, Hiſtory and Obſervation. It was much eaſier therefore for *Homer* to find proper Sentiments for an Aſſembly of *Grecian* Generals, than for *Milton* to diverſify

verſify his infernal Council with proper Characters, and inſpire them with a Variety of Sentiments. The Loves of *Dido* and *Æneas* are only Copies of what has paſſed between other Perſons. *Adam* and *Eve* before the Fall, are a different Species from that of Mankind, who are deſcended from them, and none but a Poet of the moſt unbounded Invention, and the moſt exquiſite Judgment, could have filled their Converſation and Behaviour with ſo many apt Circumſtances during their State of Innocence.

NOR is it ſufficient for an Epic Poem to be filled with ſuch Thoughts as are *natural*, unleſs it abound alſo with ſuch as are *ſublime*. *Virgil* in this Particular falls ſhort of *Homer*. He has not indeed ſo many Thoughts that are low and vulgar; but at the ſame time has not ſo many Thoughts that are ſublime and noble. The Truth of it is, *Virgil* ſeldom riſes into very aſtoniſhing Sentiments, where he is not ſo fired by the *Iliad*. He every where charms and pleaſes us by the Force of his own Genius; but ſeldom elevates and tranſports us where he does not fetch his Hints from *Homer*.

MILTON's chief Talent, and indeed his diſtinguiſhing Excellence, lies in the Sublimity of his Thoughts. There are others of the Moderns who rival him in every other Part of Poetry; but in the Greatneſs of his Sentiments he triumphs over all the Poets both modern and ancient, *Homer* only excepted. It is impoſſible for the Imagination of Man to diſtend itſelf with greater Ideas, than thoſe which he has laid together in his firſt, ſecond and ſixth Books. The ſeventh, which deſcribes the Creation of the World, is likewiſe wonderfully ſublime, though not ſo apt to ſtir up Emotion in the Mind of the Reader, nor conſequently ſo perfect in the Epic Way of Writing, becauſe it is filled with leſs Action. Let the judicious Reader compare what *Longinus* has obſerved on ſeveral Paſſages of *Homer*, and he will find Parallels for moſt of them in the *Paradiſe Loſt*.

FROM

FROM what has been ſaid we may infer, that as there are two Kinds of Sentiments, the Natural and the Sublime, which are always to be purſued in an heroic Poem, there are alſo two Kinds of Thoughts which are carefully to be avoided. The firſt are ſuch as are affected and unnatural; the ſecond ſuch as are mean and vulgar. As for the firſt Kind of Thoughts, we meet with little or nothing that is like them in *Virgil:* He has none of thoſe trifling Points and Puerilities that are ſo often to be met with in *Ovid*, none of the Epigrammatic Turns of *Lucan*, none of thoſe ſwelling Sentiments which are ſo frequent in *Statius* and *Claudian*, none of thoſe mixed Embelliſhments of *Taſſo*. Every Thing is juſt and natural. His Sentiments ſhew that he had a perfect Inſight into human Nature, and that he knew every thing which was the moſt proper to affect it.

Mr. *Dryden* has in ſome Places, which I may hereafter take notice of, miſrepreſented *Virgil*'s Way of Thinking as to this Particular, in the Tranſlation he has given us of the *Æneid*. I do not remember that *Homer* any where falls into the Faults above mentioned, which were indeed the falſe Refinements of later Ages. *Milton*, it muſt be confeſt, has ſometimes erred in this Reſpect, as I ſhall ſhew more at large in another Paper; though, conſidering all the Poets of the Age in which he writ, were infected with this wrong Way of Thinking, he is rather to be admired that he did not give more into it, than that he did ſometimes comply with the vicious Taſte which ſtill prevails ſo much among modern Writers.

BUT ſince ſeveral Thoughts may be natural which are low and groveling, an Epic Poet ſhould not only avoid ſuch Sentiments as are unnatural or affected, but alſo ſuch as are mean and vulgar. *Homer* has opened a great Field of Raillery to Men of more Delicacy than Greatneſs of Genius, by the Homelineſs of ſome of his Sentiments. But, as I have before ſaid, theſe are rather to be imputed to the Simplicity of the Age

in which he lived, to which I may alſo add, of that which he deſcribed, than to any Imperfection in that Divine Poet. *Zoilus*, among the Ancients, and Monſieur *Perrault*, among the Moderns, puſhed their Ridicule very far upon him, on account of ſome ſuch Sentiments. There is no Blemiſh to be obſerved in *Virgil*, under this Head, and but a very few in *Milton*.

I ſhall give but one Inſtance of this Impropriety of Thought in *Homer*, and at the ſame time compare it with an Inſtance of the ſame Nature, both in *Virgil* and *Milton*. Sentiments which raiſe Laughter, can very ſeldom be admitted with any Decency into an heroic Poem, whoſe Buſineſs is to excite Paſſions of a much nobler Nature. *Homer*, however, in his Characters of *Vulcan* and *Therſites*, in his Story of *Mars* and *Venus*, in his Behaviour of *Irus*, and in other Paſſages, has been obſerved to have lapſed into the Burleſque Character, and to have departed from that ſerious Air which ſeems eſſential to the Magnificence of an Epic Poem. I remember but one Laugh in the whole *Æneid*, which riſes in the fifth Book upon *Monætes*, where he is repreſented as thrown overboard and drying himſelf upon a Rock. But this Piece of Mirth is ſo well timed, that the ſevereſt Critic can have nothing to ſay againſt it, for it is in the Book of Games and Diverſions, where the Reader's Mind may be ſuppoſed to be ſufficiently relaxed for ſuch an Entertainment. The only Piece of Pleaſantry in *Paradiſe Loſt*, is where the evil Spirits are deſcribed as rallying the Angels upon the Succeſs of their new invented Artillery. This Paſſage I look upon to be the moſt exceptionable in the whole Poem, as being nothing elſe but a String of Puns, and thoſe too very indifferent.

———Satan beheld their Plight,
And to his Mates thus in Deriſion call'd.
O Friends, why come not on thoſe Victors proud!
Ere while they fierce were coming, and when we,

To

To entertain them fair with open Front,
And Breaſt (what could we more?) propounded Terms
Of Compoſition; *ſtraight they chang'd their Minds,*
Flew *off, and into ſtrange Vagaries fell*
As they would dance; yet for a Dance they ſeem'd
Somewhat extravagant and wild, perhaps
For Joy of offer'd Peace; but I ſuppoſe
If our Propoſals once again were heard,
We ſhould compel them to a quick Reſult.
To whom thus Belial *in like gameſome Mood:*
Leader, the Terms we ſent were Terms of Weight,
Of hard Contents, *and full of Force urg'd Home;*
Such as we might perceive amus'd them all,
And ſtumbled *many: who receives them right,*
Had need from Head to Foot well underſtand;
Not underſtood, *this Gift they have beſides,*
They ſhew us when our Foes walk not upright.
Thus they among themſelves in pleaſant Vein
Stood ſcoffing———

SPECTATOR, N° 285.

Ne, quicunque Deus, quicunque adhibebitur heros,
Regali conſpectus in auro nuper & oſtro,
Migret in obſcuras humili ſermone tabernas:
Aut dum vitat humum, nubes & inania captet. Hor.

But then they did not wrong themſelves ſo much,
To make a God, a Hero, or a King
(Stript of his golden Crown, and purple Robe)
Deſcend to a Mechanic Dialect;
Nor (to avoid ſuch Meanneſs) ſoaring high,
With empty Sound, and airy Notions, fly. ROSCOMMON.

HAVING already treated of the Fable, the Characters, and Sentiments in the *Paradiſe Loſt*, we are in the laſt Place to conſider the *Language*; and as

as the learned World is very much divided upon *Milton* as to this Point, I hope they will excuſe me if I appear particular in any of my Opinions, and incline to thoſe who judge the moſt advantageouſly of the Author.

IT is requiſite that the Language of an Heroic Poem ſhould be both Perſpicuous and Sublime. In Proportion as either of theſe two Qualities are wanting, the Language is imperfect. Perſpicuity is the firſt and moſt neceſſary Qualification; inſomuch that a good-natur'd Reader ſometimes overlooks a little Slip even in the Grammar or Syntax, where it is impoſſible for him to miſtake the Poet's Senſe. Of this kind is that Paſſage in *Milton*, wherein he ſpeaks of *Satan*.

———God and his Son except,
Created thing nought valu'd he nor ſhunn'd.

And that in which he deſcribes *Adam* and *Eve*.

Adam *the goodlieſt Man of Men ſince born*
His Sons, the faireſt of her Daughters Eve.

IT is plain that in the former of theſe Paſſages, according to the natural Syntax, the Divine Perſons mentioned in the firſt Line are repreſented as created Beings; and that in the other, *Adam* and *Eve* are confounded with their Sons and Daughters. Such little Blemiſhes as theſe, when the Thought is great and natural, we ſhould, with *Horace*, impute to a pardonable Inadvertency, or to the Weakneſs of Human Nature, which cannot attend to each minute Particular, and give the laſt finiſhing to every Circumſtance in ſo long a Work. The ancient Critics, therefore, who were acted by a Spirit of Candour, rather than that of Cavilling, invented certain Figures of Speech, on purpoſe to palliate little Errors of this Nature in the Writings of thoſe Authors who had ſo many greater Beauties to atone for them.

IF Clearneſs and Perſpicuity were only to be conſulted, the Poet would have nothing elſe to do but to clothe his Thoughts in the moſt plain and natural Expreſſions. But ſince it often happens that the moſt obvious Phraſes, and thoſe which are uſed in ordinary Converſation, become too familiar to the Ear, and contract a kind of Meanneſs, by paſſing through the Mouths of the Vulgar, a Poet ſhould take particular Care to guard himſelf againſt Idiomatic Ways of ſpeaking. *Ovid* and *Lucan* have many Poorneſſes of Expreſſion upon this Account, as taking up with the firſt Phraſes that offered, without putting themſelves to the Trouble of looking after ſuch as would not only be natural, but alſo elevated and ſublime. *Milton* has but a few Failings in this kind, of which, however, you may meet with ſome Inſtances, as in the following Paſſages.

Embrios and Idiots, Eremites and Friars,
White, Black *and* Gray, *with all their* Trumpery,
Here Pilgrims roam——————
——————*A while Diſcourſe they hold,*
No Fear leſt Dinner cool; *when thus began*
Our Author——————
Who of all Ages to ſucceed, but feeling
The Evil on him brought by me, will curſe
My Head, Ill fare our Anceſtor impure,
For this we may thank *Adam*——————

THE great Maſters in Compoſition know very well that many an elegant Phraſe becomes improper for a Poet or an Orator, when it has been debaſed by common Uſe. For this Reaſon the Works of Ancient Authors, which are written in dead Languages, have a great Advantage over thoſe which are written in Languages that are now ſpoken. Were there any Mean Phraſes or Idioms in *Virgil* and *Homer*, they would not ſhock the Ear of the moſt delicate Modern Reader, ſo much as they would have done that of an old *Greek* or *Roman*, becauſe we never hear them

them pronounced in our Streets, or in ordinary Converſation.

IT is not therefore ſufficient that the Language of an Epic Poem be Perſpicuous, unleſs it be alſo Sublime. To this End it ought to deviate from the common Forms and ordinary Phraſes of Speech. The Judgment of a Poet very much diſcovers itſelf in ſhunning the common Roads of Expreſſion, without falling into ſuch ways of Speech as may ſeem ſtiff and unnatural; he muſt not ſwell into a falſe Sublime, by endeavouring to avoid the other Extreme. Among the *Greeks*, *Æſchylus*, and ſometimes *Sophocles*, were guilty of this Fault; among the *Latins*, *Claudian* and *Statius*; and among our own Countrymen, *Shakeſpear* and *Lee*. In theſe Authors the Affectation of Greatneſs often hurts the Perſpicuity of the Stile, as in many others the Endeavour after Perſpicuity prejudices its Greatneſs.

ARISTOTLE has obſerved, that the Idiomatic Stile may be avoided, and the Sublime formed by the following Methods. Firſt, by the Uſe of Metaphors: ſuch are thoſe of *Milton*.

Imparadiſed *in one another's Arms.*
——————*And in his Hand a Reed*
Stood waving tipt *with Fire.*——————
The graſſy Clods now calv'd.——————
Spangled *with Eyes.*——————

IN theſe and innumerable other Inſtances, the Metaphors are very bold but juſt; I muſt however obſerve, that the Metaphors are not thick ſown in *Milton*, which always favours too much of Wit; that they never claſh with one another, which, as *Ariſtotle* obſerves, turns a Sentence into a kind of an Enigma or Riddle; and that he ſeldom has Recourſe to them where the proper and natural Words will do as well.

ANOTHER way of raiſing the Language, and giving it a Poetical Turn, is to make uſe of the Idioms of other Tongues. *Virgil* is full of the *Greek* Forms

Forms of Speech, which the Critics call *Helleniſms*, as *Horace* in his Odes abounds with them much more than *Virgil*. I need not mention the ſeveral Dialects which *Homer* has made uſe of for this End. *Milton*, in Conformity with the Practice of the Ancient Poets, and with *Ariſtotle*'s Rule, has infuſed a great many *Latiniſms* as well as *Græciſms*, and ſometimes *Hebraiſms*, into the Language of his Poem; as towards the Beginning of it.

Nor *did they* not *perceive the evil Plight*
In which they were, or *the fierce Pains* not *feel*.
Yet to *their Gen'ral's Voice they ſoon obey'd*.
————*Who ſhall tempt with wand'ring Feet*
The dark unbottom'd infinite Abyſs,
And through the palpable Obſcure *find out*
His uncouth way, or ſpread his airy Flight
Upborne with indefatigable Wings
Over the vaſt Abrupt!

————*So both aſcend*
In the Viſions of God———— B. 2.

UNDER this Head may be reckoned the placing the Adjective after the Subſtantive, the Tranſpoſition of Words, the turning the Adjective into a Subſtantive, with ſeveral other Foreign Modes of Speech, which this Poet has naturalized to give his Verſe the greater Sound, and throw it out of Proſe.

THE third Method mentioned by *Ariſtotle*, is what agrees with the Genius of the *Greek* Language more than that of any other Tongue, and is therefore more uſed by *Homer* than by any other Poet. I mean the lengthening of a Phraſe by the Addition of Words, which may either be inſerted or omitted, as alſo by the extending or contracting of particular Words by the Inſertion or Omiſſion of certain Syllables. *Milton* has put in practice this Method of raiſing his Language, as far as the Nature of our Tongue will permit, as in the Paſſage above-mentioned,

mentioned, *Eremite* for what is Hermite in common Diſcourſe. If you obſerve the Meaſure of his Verſe, he has with great Judgment ſuppreſſed a Syllable in ſeveral Words, and ſhortned thoſe of two Syllables into one, by which Method, beſides the above-mentioned Advantage, he has given a greater Variety to his Numbers. But this Practice is more particularly remarkable in the Names of Perſons and Countries, as *Beëlzebub*, *Heſſebon*, and in many other Particulars, wherein he has either changed the Name, or made uſe of that which is not the moſt commonly known, that he might the better depart from the Language of the Vulgar.

THE ſame Reaſon recommended to him ſeveral old Words, which alſo makes his Poem appear the more venerable, and gives it a greater Air of Antiquity.

I muſt likewiſe take notice, that there are in *Milton* ſeveral Words of his own coining, as *Cerberean*, *miſcreated*, *hell-doom'd*, *Embryon* Atoms, and many others. If the Reader is offended at this Liberty in our *Engliſh* Poet, I would recommend him to a Diſcourſe in *Plutarch*, which ſhews us how frequently *Homer* has made uſe of the ſame Liberty.

MILTON by the above-mentioned Helps, and by the Choice of the nobleſt Words and Phraſes which our Tongue would afford him, has carried our Language to a greater Height than any of the *Engliſh* Poets have ever done before or after him, and made the Sublimity of his Stile equal to that of his Sentiments.

I have been the more particular in theſe Obſervations on *Milton*'s Stile, becauſe it is that Part of him in which he appears the moſt ſingular. The Remarks I have here made upon the Practice of other Poets, with my Obſervations out of *Ariſtotle*, will perhaps alleviate the Prejudice which ſome have taken to his Poem upon this Account; though after all I muſt confeſs, that I think his Stile, though admirable in general,

is

is in ſome Places too much ſtiffened and obſcured by the frequent Uſe of thoſe Methods, which *Ariſtotle* has preſcribed for the raiſing of it.

THIS Redundancy of thoſe ſeveral Ways of Speech which *Ariſtotle* calls *foreign Language*, and with which *Milton* has ſo very much enriched, and in ſome places darkned the Language of his Poem, was the more proper for his uſe, becauſe his Poem is written in Blank Verſe. Rhyme, without any other Aſſiſtance, throws the Language off from Proſe, and very often makes an indifferent Phraſe paſs unregarded; but where the Verſe is not built upon Rhymes, there Pomp of Sound, and Energy of Expreſſion are indiſpenſably neceſſary to ſupport the Stile, and keep it from falling into the Flatneſs of Proſe.

THOSE who have not a Taſte for this Elevation of Stile, and are apt to ridicule a Poet when he goes out of the common Forms of Expreſſion, would do well to ſee how *Ariſtotle* has treated an ancient Author, called *Euclid*, for his inſipid Mirth upon this Occaſion. Mr. *Dryden* uſed to call this ſort of Men his Proſe-Critics.

I ſhould, under this Head of the Language, conſider *Milton*'s Numbers, in which he has made uſe of ſeveral Eliſions, that are not cuſtomary among other *Engliſh* Poets, as may be particularly obſerved in his cutting off the Letter *Y*, when it precedes a Vowel. This, and ſome other Innovations in the Meaſure of his Verſe, has varied his Numbers, in ſuch a manner, as makes them incapable of ſatiating the Ear and cloying the Reader, which the ſame uniform Meaſure would certainly have done, and which the perpetual Returns of Rhyme never fail to do in long Narrative Poems. I ſhall cloſe theſe Reflexions upon the Language of *Paradiſe Loſt*, with obſerving, that *Milton* has copied after *Homer*, rather than *Virgil*, in the Length of his Periods, the Copiouſneſs of his Phraſes, and the running of his Verſes into one another.

SPECTATOR, N° 291.

——Ubi plura nitent in carmine, non ego paucis
Offendor maculis, quas aut Incuria fudit,
Aut Humana parum cavit Natura—— HOR.

But in a Poem elegantly writ,
I will not quarrel with a ſlight Miſtake,
Such as our Nature's Frailty may excuſe. ROSCOMMON.

I Have now conſidered *Milton's Paradiſe Loſt* under thoſe four great Heads of the Fable, the Characters, the Sentiments, and the Language; and have ſhewn that he excells, in general, under each of theſe Heads. I hope that I have made ſeveral Diſcoveries which may appear new, even to thoſe who are verſed in Critical Learning. Were I indeed to chooſe my Readers by whoſe Judgment I would ſtand or fall, they ſhould not be ſuch as are acquainted only with the *French* and *Italian* Critics, but alſo with the Ancient and Modern who have written in either of the learned Languages. Above all, I would have them well verſed in the *Greek* and *Latin* Poets, without which a Man very often fancies that he underſtands a Critic, when in reality he does not comprehend his Meaning.

IT is in Criticiſm, as in all other Sciences and Speculations; one who brings with him any implicit Notions and Obſervations which he has made in his reading of the Poets, will find his own Reflexions methodized and explained, and perhaps ſeveral little Hints that had paſſed in his Mind, perfected and improved in the Works of a good Critic; whereas one who has not theſe previous Lights is very often an utter Stranger to what he reads, and apt to put a wrong Interpretation upon it.

NOR

NOR is it ſufficient, that a Man who ſets up for a Judge in Criticiſm, ſhould have peruſed the Authors above-mentioned, unleſs he has alſo a clear and logical Head. Without this Talent he is perpetually puzzled and perplexed amidſt his own Blunders, miſtakes the Senſe of thoſe he would confute, or, if he chances to think right, does not know how to convey his Thoughts to another with Clearneſs and Perſpicuity. *Ariſtotle*, who was the beſt Critic, was alſo one of the beſt Logicians that ever appeared in the World.

Mr. *Lock*'s Eſſay on Human Underſtanding would be thought a very odd Book for a Man to make himſelf Maſter of, who would get a Reputation by Critical Writings; though at the ſame time it is very certain, that an Author who has not learned the Art of diſtinguiſhing between Words and Things, and of ranging his Thoughts, and ſetting them in proper Lights, whatever Notions he may have, will loſe himſelf in Confuſion and Obſcurity. I might further obſerve, that there is not a *Greek* or *Latin* Critic, who has not ſhewn, even in the Stile of his Criticiſms, that he was a Maſter of all the Elegance and Delicacy of his Native Tongue.

THE Truth of it is, there is nothing more abſurd than for a Man to ſet up for a Critic, without a good Inſight into all the Parts of Learning; whereas many of thoſe who have endeavoured to ſignalize themſelves by Works of this Nature among our *Engliſh* Writers, are not only defective in the above-mentioned Particulars, but plainly diſcover by the Phraſes which they make uſe of, and by their confuſed way of thinking, that they are not acquainted with the moſt common and ordinary Syſtems of Arts and Sciences. A few general Rules extracted out of the *French* Authors, with a certain Cant of Words, has ſometimes ſet up an illiterate heavy Writer for a moſt judicious and formidable Critic.

ONE great Mark, by which you may diſcover a Critic who has neither Taſte nor Learning, is

this, that he ſeldom ventures to praiſe any Paſſage in an Author which has not been before received and applauded by the Public, and that his Criticiſm turns wholly upon little Faults and Errors. This Part of a Critic is ſo very eaſy to ſucceed in, that we find every ordinary Reader, upon the publiſhing of a new Poem, has Wit and Ill-nature enough to turn ſeveral Paſſages of it into Ridicule, and very often in the right Place. This Mr *Dryden* has very agreeably remarked in thoſe two celebrated Lines,

Errors, like Straws, upon the Surface flow;
He who would ſearch for Pearls muſt dive below.

A true Critic ought to dwell rather upon Excellencies than Imperfections, to diſcover the concealed Beauties of a Writer, and communicate to the World ſuch Things as are worth their Obſervation. The moſt exquiſite Words and fineſt Strokes of an Author are thoſe which very often appear the moſt doubtful and exceptionable, to a Man who wants a Reliſh for polite Learning; and they are theſe, which a ſour undiſtinguiſhing Critic generally attacks with the greateſt Violence. *Tully* obſerves, that it is very eaſy to brand or fix a Mark upon what he calls *Verbum ardens*, or, as it may be rendered into *Engliſh*, a *glowing bold Expreſſion*, and to turn it into Ridicule by a cold ill-natured Criticiſm. A little Wit is equally capable of expoſing a Beauty, and of aggravating a Fault, and though ſuch a Treatment of an Author naturally produces Indignation in the Mind of an underſtanding Reader, it has however its Effect among the Generality of thoſe whoſe Hands it falls into, the Rabble of Mankind being very apt to think that every thing which is laughed at with any Mixture of Wit, is ridiculous in itſelf.

SUCH a Mirth as this, is always unſeaſonable in a Critic, as it rather prejudices the Reader than convinces him, and is capable of making a Beauty,

as

as well as a Blemiſh, the Subject of Deriſion. A Man, who cannot write with Wit on a proper Subject, is dull and ſtupid, but one who ſhews it in an improper Place, is as impertinent and abſurd. Beſides, a Man who has the Gift of Ridicule, is apt to find fault with any thing that gives him an Opportunity of exerting his beloved Talent, and very often cenſures a Paſſage, not becauſe there is any Fault in it, but becauſe he can be merry upon it. Such Kinds of Pleaſantry are very unfair and diſingenuous in Works of Criticiſm, in which the greateſt Maſters, both ancient and modern, have always appeared with a ſerious and inſtructive Air.

AS I intend in my next Paper to ſhew the Defects in *Milton's Paradiſe Loſt*, I thought fit to premiſe theſe few Particulars, to the end that the Reader may know I enter upon it, as on a very ungrateful Work, and that I ſhall juſt point at the Imperfections, without endeavouring to inflame them with Ridicule. I muſt alſo obſerve with *Longinus*, that the Productions of a great Genius, with many Lapſes and Inadvertencies, are infinitely preferable to the Works of an inferior Kind of Author, which are ſcrupulouſly exact and conformable to all the Rules of correct Writing.

I ſhall conclude my Paper with a Story out of *Boccalini*, which ſufficiently ſhews us the Opinion that judicious Author entertained of the Sort of Critics I have been here mentioning. A famous Critic, ſays he, having gathered together all the Faults of an eminent Poet, made a Preſent of them to *Apollo*, who received them very graciouſly, and reſolved to make the Author a ſuitable Return for the Trouble he had been at in collecting them. In order to this, he ſet before him a Sack of Wheat, as it had been juſt threſhed out of the Sheaf. He then bid him pick out the Chaff from among the Corn, and lay it aſide by itſelf. The Critic applied himſelf to the Taſk with great Induſtry and Pleaſure, and, after having made the due Separation, was preſented by *Apollo* with the Chaff for his Pains.

SPECTATOR, N° 297.

——————*velut ſi*
Egregio inſperſos reprendas corpore nævos. Hor.
As perfect Beauties often have a Mole. CREECH.

AFTER what I have ſaid in my laſt *Saturday*'s Paper, I ſhall enter on the Subject of this without further Preface, and remark the ſeveral Defects which appear in the Fable, the Characters, the Sentiments, and the Language of *Milton's Paradiſe Loſt*; not doubting but the Reader will pardon me, if I alledge at the ſame time whatever may be ſaid for the Extenuation of ſuch Defects. The firſt Imperfection which I ſhall obſerve in the Fable, is, that the Event of it is unhappy.

THE Fable of every Poem, is, according to *Ariſtotle*'s Diviſion, either *Simple* or *Implex*. It is called Simple when there is no Change of Fortune in it, Implex when the Fortune of the chief Actor changes from Bad to Good, or from Good to Bad. The Implex Fable is thought the moſt perfect; I ſuppoſe, becauſe it is moſt proper to ſtir up the Paſſions of the Reader, and ſurprize him with a greater Variety of Accidents.

THE Implex Fable is therefore of two Kinds; in the firſt the chief Actor makes his way through a long Series of Dangers and Difficulties, 'till he arrives at Honour and Proſperity, as we ſee in the Story of *Ulyſſes*. In the ſecond, the chief Actor in the Poem falls from ſome eminent Pitch of Honour and Proſperity, into Miſery and Diſgrace. Thus we ſee *Adam* and *Eve* ſinking from a State of Innocence and Happineſs, into the moſt abject Condition of Sin and Sorrow.

THE

THE moſt taking Tragedies among the Antients were built on this laſt Sort of Implex Fable, particularly the Tragedy of *OEdipus*, which proceeds upon a Story, if we may believe *Ariſtotle*, the moſt proper for Tragedy that could be invented by the Wit of Man. I have taken ſome Pains in a former Paper to ſhew, that this Kind of Implex Fable, wherein the Event is unhappy, is more apt to affect an Audience than that of the firſt Kind; notwithſtanding many excellent Pieces among the Antients, as well as moſt of thoſe which have been written of late Years in our own Country, are raiſed upon contrary Plans. I muſt however own, that I think this Kind of Fable, which is the moſt perfect in Tragedy, is not ſo proper for an Heroic Poem.

MILTON ſeems to have been ſenſible of this Imperfection in his Fable, and has therefore endeavoured to cure it by ſeveral Expedients; particularly by the Mortification which the great Adverſary of Mankind meets with upon his Return to the Aſſembly of Infernal Spirits, as it is deſcribed in a beautiful Paſſage of the tenth Book; and likewiſe by the Viſion wherein *Adam* at the Cloſe of the Poem ſees his Offſpring triumphing over his great Enemy, and himſelf reſtored to a happier *Paradiſe* than that from which he fell.

THERE is another Objection againſt *Milton*'s Fable, which is indeed almoſt the ſame with the former, though placed in a different Light, namely, That the Hero in the *Paradiſe Loſt* is unſucceſsful, and by no Means a Match for his Enemies. This gave Occaſion to Mr. *Dryden*'s Reflexion, that the Devil was in reality *Milton*'s Hero. I think I have obviated this Objection in my firſt Paper. The *Paradiſe Loſt* is an Epic or a Narrative Poem, and he that looks for an Hero in it, ſearches for that which *Milton* never intended; but if he will needs fix the Name of an Hero upon any Perſon in it, 'tis certainly the *Meſſiah* who is the Hero, both in the Principal Action,

and in the chief Epiſodes. Paganiſm could not furniſh out a real Action for a Fable greater than that of the *Iliad* or *Æneid*, and therefore an Heathen could not form a higher Notion of a Poem than one of that Kind which they call an Heroic. Whether *Milton*'s is not of a ſublimer Nature I will not preſume to determine: It is ſufficient, that I ſhew there is in the *Paradiſe Loſt* all the Greatneſs of Plan, Regularity of Deſign, and maſterly Beauties which we diſcover in *Homer* and *Virgil*.

I muſt in the next Place obſerve, that *Milton* has interwoven in the Texture of his Fable ſome Particulars which do not ſeem to have Probability enough for an Epic Poem, particularly in the Actions which he aſcribes to *Sin* and *Death*, and the Picture which he draws of the *Limbo of Vanity*, with other Paſſages in the ſecond Book. Such Allegories rather ſavour of the Spirit of *Spenſer* and *Arioſto*, than of *Homer* and *Virgil*.

IN the Structure of his Poem he has likewiſe admitted too many Digreſſions. It is finely obſerved by *Ariſtotle*, that the Author of an Heroic Poem ſhould ſeldom ſpeak himſelf, but throw as much of his Work as he can into the Mouths of thoſe who are his principal Actors. *Ariſtotle* has given no Reaſon for this Precept; but I preſume it is becauſe the Mind of the Reader is more awed and elevated when he hears *Æneas* or *Achilles* ſpeak, than when *Virgil* or *Homer* talk in their own Perſons. Beſides that aſſuming the Character of an eminent Man is apt to fire the Imagination, and raiſe the Ideas of the Author. *Tully* tells us, mentioning his Dialogue of Old-age, in which *Cato* is the chief Speaker, that upon a Review of it he was agreeably impoſed upon, and fancied that it was *Cato*, and not he himſelf, who uttered his Thoughts on that Subject.

IF the Reader would be at the Pains to ſee how the Story of the *Iliad* and *Æneid* is delivered by thoſe Perſons who act in it, he will be ſurpriſed to find how little in either of theſe Poems proceeds from the

the Authors. *Milton* has, in the general Diſpoſition of his Fable, very finely obſerved this great Rule; inſomuch that there is ſcarce a third Part of it which comes from the Poet; the reſt is ſpoken either by *Adam* and *Eve*, or by ſome Good or Evil Spirit who is engaged either in their Deſtruction or Defence.

FROM what has been here obſerved, it appears, that Digreſſions are by no means to be allowed of in an Epic Poem. If the Poet, even in the ordinary Courſe of his Narration, ſhould ſpeak as little as poſſible, he ſhould certainly never let his Narration ſleep for the ſake of any Reflexions of his own. I have often obſerved, with a ſecret Admiration, that the longeſt Reflexion in the *Æneid* is in that Paſſage of the Tenth Book, where *Turnus* is repreſented as dreſſing himſelf in the Spoils of *Pallas*, whom he had ſlain. *Virgil* here lets his Fable ſtand ſtill for the ſake of the following Remark. *How is the Mind of Man ignorant of Futurity, and unable to bear proſperous Fortune with Moderation? The Time will come when* Turnus *ſhall wiſh that he had left the Body of* Pallas *untouched, and curſe the Day on which he dreſſed himſelf in theſe Spoils.* As the great Event of the *Æneid*, and the Death of *Turnus*, whom *Æneas* ſlew, becauſe he ſaw him adorned with the Spoils of *Pallas*, turns upon this Incident, *Virgil* went out of his Way to make this Reflexion upon it, without which ſo ſmall a Circumſtance might poſſibly have ſlipped out of his Reader's Memory. *Lucan*, who was an Injudicious Poet, lets drop his Story very frequently for the ſake of his unneceſſary Digreſſions, or his *Diverticula*, as *Scaliger* calls them. If he gives us an Account of the Prodigies which preceded the Civil War, he declaims upon the Occaſion, and ſhews how much happier it would be for Man, if he did not feel his evil Fortune before it comes to paſs, and ſuffer not only by its real Weight, but by the Apprehenſion of it. *Milton*'s Complaint for his Blindneſs, his Panegyric on Marriage, his Reflexions on *Adam* and *Eve*'s going naked, of the Angels eat-

ing, and ſeveral other Paſſages in his Poem, are liable to the ſame Exception, though I muſt confeſs there is ſo great a Beauty in theſe very Digreſſions that I would not wiſh them out of his Poem.

I have, in a former Paper, ſpoken of the *Characters* of *Milton's Paradiſe Loſt*, and declared my Opinion, as to the Allegorical Perſons who are introduced in it.

If we look unto the *Sentiments*, I think they are ſometimes defective under the following Heads; Firſt, as there are ſeveral of them too much pointed, and ſome that degenerate even into Puns. Of this laſt Kind, I am afraid, is that in the Firſt Book, where, ſpeaking of the Pigmies, he calls them

——*The ſmall* Infantry
Warr'd on by Cranes——

ANOTHER Blemiſh that appears in ſome of his Thoughts, is his frequent Alluſion to Heathen Fables, which are not certainly of a Piece with the Divine Subject, of which he treats. I do not find fault with theſe Alluſions, where the Poet himſelf repreſents them as fabulous, as he does in ſome Places, but where he mentions them as Truths and Matters of Fact. The Limits of my Paper will not give me leave to be particular in Inſtances of this Kind: The Reader will eaſily remark them in his Peruſal of the Poem.

A Third Fault in his Sentiments, is an unneceſſary Oſtentation of Learning, which likewiſe occurs very frequently. It is certain, that both *Homer* and *Virgil* were Maſters of all the Learning in their Times, but it ſhews itſelf in their Works after an indirect and concealed Manner. *Milton* ſeems ambitious of letting us know, by his Excurſions on Free-will and Predeſtination, and his many Glances upon Hiſtory, Aſtronomy, Geography and the like, as well as by the Terms and Phraſes he ſometimes makes uſe of, that he

he was acquainted with the whole Circle of Arts and Sciences.

IF, in the laſt Place, we conſider the *Language* of this great Poet, we muſt allow what I have hinted in a former Paper, that it is often too much laboured, and ſometimes obſcured by old Words, Tranſpoſitions, and Foreign Idioms. *Sene a*'s Objection to the Stile of a great Author, *Riget ejus oratio, nihil in ea placidum, nihil lene,* is what many Critics make to *Milton*: As I cannot wholly refute it, ſo I have already apologized for it in another Paper; to which I may further add, that *Milton*'s Sentiments and Ideas were ſo wonderfully ſublime, that it would have been impoſſible for him to have repreſented them in their full Strength and Beauty, without having Recourſe to theſe Foreign Aſſiſtances. Our Language ſunk under him, and was unequal to that Greatneſs of Soul, which furniſhed him with ſuch glorious Conceptions.

A ſecond Fault in his Language is, that he often affects a kind of Jingle in his Words, as in the following Paſſages, and many others.

And brought into the World *a* World *of Woe.*
——————*Begirt th' Almighty Throne*
Beſeeching *or* beſieging————————
This tempted *our* Attempt————
At one ſlight Bound *high overleapt all* Bound.

I know there are Figures of this Kind of Speech, that ſome of the greateſt Ancients have been guilty of it, and that *Ariſtotle* himſelf has given it a Place in his Rhetoric among the Beauties of that Art. But as it is in itſelf poor and trifling, it is, I think, at preſent univerſally exploded by all the Maſters of polite Writing.

THE laſt Fault which I ſhall take notice of in *Milton*'s Stile, is the frequent Uſe of what the Learned call *Technical Words*, or Terms of Art. It is one of the greateſt Beauties of Poetry, to make hard Things in-

telligible, and to deliver what is abſtruſe of itſelf in ſuch eaſy Language as may be underſtood by ordinary Readers: Beſides, that the Knowledge of a Poet ſhould rather ſeem born with him, or inſpired, than drawn from Books and Syſtems. I have often wondered, how Mr. *Dryden* could tranſlate a Paſſage out of *Virgil*, after the following Manner.

Tack to the Larboard, and ſtand off to Sea,
Veer Star-board Sea and Land.———

Milton makes uſe of *Larboard* in the ſame Manner. When he is upon Building, he mentions *Doric Pillars, Pilaſters, Cornice, Freeze, Architrave.* When he talks of Heavenly Bodies, you meet with *Ecliptic* and *Eccentric*, the *Trepidation, Stars dropping from the Zenith, Rays culminating from the Equator.* To which might be added many Inſtances of the like Kind in ſeveral other Arts and Sciences.

I ſhall in my next Papers give an Account of the many particular Beauties in *Milton*, which would have been too long to inſert under thoſe general Heads I have already treated of, and with which I intend to conclude this Piece of Criticiſm.

SPECTATOR, N° 303.

——Volet hæc ſub luce videri,
Judicis argutum quæ non formidat acumen. Hor.

——Some chuſe the cleareſt Light,
And boldly challenge the moſt piercing Eye. ROSCOM.

I Have ſeen in the Works of a modern Philoſopher, a Map of the Spots in the Sun. My laſt Paper of the Faults and Blemiſhes in *Milton's Paradiſe Loſt*, may be conſidered as a Piece of the ſame Nature. To purſue the Alluſion: As it is obſerved, that among the bright Parts of the luminous Body above-mentioned, there are ſome which glow more intenſely, and dart a ſtronger Light than others; ſo, notwithſtanding I have already ſhewn *Milton*'s Poem to be very beautiful in general, I ſhall now proceed to take notice of ſuch Beauties as appear to me more exquiſite than the reſt. *Milton* has propoſed the Subject of his Poem in the following Verſes.

Of Man's firſt diſobedience, and the fruit
Of that forbidden tree, whoſe mortal taſte
Brought death into the world and all our woe,
With Loſs of Eden, *'till one greater Man*
Reſtore us, and regain the bliſsful Seat,
Sing Heav'nly Muſe——

THESE Lines are perhaps as plain, ſimple and unadorned as any of the whole Poem, in which Particular the Author has conformed himſelf to the Example of *Homer*, and the Precept of *Horace*.

HIS Invocation to a Work which turns in a great Meaſure upon the Creation of the World, is very properly

perly made to the Muſe who inſpired *Moſes* in thoſe Books from whence our Author drew his Subject, and to the Holy Spirit who is therein repreſented as operating after a particular Manner in the firſt Production of Nature. This whole Exordium riſes very happily into noble Language and Sentiment, as I think the Tranſition to the Fable is exquiſitely beautiful and natural.

THE Nine-days Aſtoniſhment, in which the Angels lay entranced after their dreadful Overthrow and Fall from Heaven, before they could recover either the Uſe of Thought or Speech, is a noble *Circumſtance*, and very finely imagined. The Diviſion of Hell into Seas of Fire, and into firm Ground impregnated with the ſame furious Element, with that particular Circumſtance of the Excluſion of *Hope* from thoſe infernal Regions, are Inſtances of the ſame great and fruitful Invention.

Vid. Heſiod.

THE Thoughts in the firſt Speech and Deſcription of *Satan*, who is one of the principal Actors in this Poem, are wonderfully proper to give us a full Idea of him. His Pride, Envy and Revenge, Obſtinacy, Deſpair and Impenitence, are all of them very artfully interwoven. In ſhort, his firſt Speech is a Complication of all thoſe Paſſions which diſcover themſelves ſeparately in ſeveral other of his Speeches in the Poem. The whole Part of this great Enemy of Mankind is filled with ſuch Incidents as are very apt to raiſe and terrify the Reader's Imagination. Of this Nature, in the Book now before us, is his being the firſt that awakens out of the general Trance, with his Poſture on the burning Lake, his riſing from it, and the Deſcription of his Shield and Spear.

Thus Satan *talking to his neareſt mate,*
With head up-lift above the wave, and eyes
That ſparkling blaz'd, his other parts beſide
Prone on the Flood, extended long and large,

Lay

Lay floating many a rood———
Forthwith upright he rears from off the pool
His mighty Stature; on each hand the flames
Driv'n backwards ſlope their pointing Spires, and rowl'd
In Billows leave i'th' midſt a horrid vale.
Then with expanded wings he ſteers his flight
Aloft, incumbent on the duſky Air
That felt unuſual weight———
———His pond'rous Shield,
Ethereal Temper, maſſy, large and round,
Behind him caſt; the broad Circumference
Hung on his Shoulders like the Moon, whoſe orb
Thro' Optic Glaſs the Tuſcan *Artiſts view*
At Ev'ning from the top of Feſole,
Or in Valderno *to deſcry new Lands,*
Rivers or Mountains on her ſpotty Globe.
His Spear to equal which the talleſt pine
Hewn on Norwegian *Hills to be the Maſt*
Of ſome great Ammiral, were but a wand,
He walk'd with to ſupport uneaſy Steps
Over the burning Marl———

TO which we may add his Call to the fallen Angels that lay plunged and ſtupified in the Sea of Fire.

He call'd ſo loud, that all the hollow deep
Of Hell reſounded———

But there is no ſingle Paſſage in the whole Poem worked up to a greater Sublimity, than that wherein his Perſon is deſcribed in thoſe celebrated Lines.

———He, above the reſt
In Shape and Geſture proudly eminent,
Stood like a Tower, &c.

HIS

HIS Sentiments are every way anſwerable to his Character, and ſuitable to a created Being of the moſt exalted and moſt depraved Nature. Such is that in which he takes Poſſeſſion of his Place of Torments.

——Hail Horrors, hail
Infernal World, and thou profoundeſt Hell
Receive thy new Poſſeſſor, one who brings
A Mind not to be chang'd by Place or time.

And afterwards,

——Here at leaſt
We ſhall be free; th' Almighty hath not built
Here for his Envy, will not drive us hence:
Here we may reign ſecure, and in my choice
To reign is worth ambition, tho' in Hell:
Better to reign in Hell, than ſerve in Heaven.

AMIDST thoſe Impieties which this Enraged Spirit utters in other Places of the Poem, the Author has taken care to introduce none that is not big with Abſurdity, and incapable of ſhocking a Religious Reader; his Words, as the Poet deſcribes them, bearing only a *Semblance of Worth, not Subſtance.* He is likewiſe with great Art deſcribed as owning his Adverſary to be Almighty. Whatever perverſe Interpretation he puts on the Juſtice, Mercy, and other Attributes of the Supreme Being, he frequently confeſſes his Omnipotence, that being the Perfection he was forced to allow him, and the only Conſideration which could ſupport his Pride under the Shame of his Defeat.

NOR muſt I here omit that beautiful Circumſtance of his burſting out in Tears, upon his Survey of thoſe innumerable Spirits whom he had involved in the ſame Guilt and Ruin with himſelf.

——He

——He now prepared
To ſpeak; whereat their doubled Ranks they bend
From Wing to Wing, and half incloſe him round
With all his Peers: Attention held them mute.
Thrice he aſſay'd, and thrice in ſpite of Scorn
Tears, ſuch as Angels weep, burſt forth ——

THE Catalogue of Evil Spirits has Abundance of Learning in it, and a very agreeable Turn of Poetry, which riſes in a great meaſure from its deſcribing the Places where they were worſhipped, by thoſe beautiful Marks of Rivers, ſo frequent among the antient Poets. The Author had doubtleſs in this Place *Homer*'s Catalogue of Ships, and *Virgil*'s Liſt of Warriours in his view. The Characters of *Moloch* and *Belial* prepare the Reader's Mind for their reſpective Speeches and Behaviour in the ſecond and fixth Book. The Account of *Thammuz* is finely romantic, and ſuitable to what we read among the Antients of the Worſhip which was paid to that Idol.

——Thammuz *came next behind,*
Whoſe annual Wound in Lebanon *allur'd*
The Syrian *Damſels to lament his fate,*
In am'rous Ditties all a Summer's day,
While ſmooth Adonis *from his native Rock*
Ran purple to the Sea, ſuppos'd with Blood
Of Thammuz *yearly wounded: the Love-tale*
Infected Sion's *Daughters with like Heat,*
Whoſe wanton paſſions in the ſacred Porch
Ezekiel *ſaw, when by the Viſion led*
His Eye ſurvey'd the dark Idolatries
Of alienated Judah.——

THE Reader will pardon me if I inſert as a Note on this beautiful Paſſage, the Account given us by the late ingenious Mr. *Maundrell* of this Antient Piece of Worſhip, and probably the firſt Occaſion of ſuch a Superſtition.

perſtition. 'We came to a fair large River—doubtleſs 'the antient River *Adonis*, ſo famous for the Idolatrous 'Rites performed here in Lamentation of *Adonis*. We 'had the Fortune to ſee what may be ſuppoſed to be 'the Occaſion of that Opinion which *Lucian* relates, 'concerning this River, &c. That this Stream at cer-'tain Seaſons of the Year, eſpecially about the Feaſt of '*Adonis*, is of a bloody Colour; which the Heathens 'looked upon as proceeding from a Kind of Sympathy 'in the River for the Death of *Adonis*, who was killed 'by a wild Boar in the Mountains, out of which this 'Stream riſes. Something like this we ſaw actually 'come to paſs; for the Water was ſtained to a ſurpri-'ſing Redneſs; and, as we obſerved in travelling, had 'diſcoloured the Sea a great way into a reddiſh Hue, 'occaſioned doubtleſs by a ſort of Minium, or red 'Earth, waſhed into the River by the Violence of the 'Rain, and not by any Stain from *Adonis*'s Blood.'

THE Paſſage in the Catalogue, explaining the man-ner how Spirits transform themſelves by Contraction, or Enlargement of their Dimenſions, is introduced with great Judgment, to make way for ſeveral ſurprizing Accidents in the Sequel of the Poem. There follows one, at the very End of the Firſt Book, which is what the *French* Critics call *Marvellous*, but at the ſame Time *probable* by reaſon of the Paſſage laſt mentioned.

As ſoon as the Infernal Palace is finiſhed, we are told the Multitude and Rabble of Spirits immediately ſhrunk themſelves into a ſmall Compaſs, that there might be Room for ſuch a numberleſs Aſſembly in this capacious Hall. But it is the Poet's Refinement upon this Thought, which I moſt admire, and which is indeed very noble in itſelf. For he tells us, that notwithſtand-ing the vulgar, among the fallen Spirits, contracted their Forms, thoſe of the firſt Rank and Dignity ſtill preſerved their natural Dimenſions.

Thus incorporeal Spirits to ſmalleſt Forms
Reduc'd their Shapes immenſe, and were at large

Though

Though without Number ſtill amidſt the Hall,
Of that infernal Court. But far within,
And in their own Dimenſions like themſelves,
The great Seraphic Lords and Cherubim,
In cloſe receſs and ſecret conclave ſate,
A thouſand Demy-Gods on Golden Seats,
Frequent and full———

THE Character of *Mammon*, and the Deſcription of the *Pandæmonium*, are full of Beauties.

THERE are ſeveral other Strokes in the Firſt Book wonderfully poetical, and Inſtances of that Sublime Genius ſo peculiar to the Author. Such is the Deſcription of *Azazel*'s Stature, and the Infernal Standard, which he unfurls; as alſo of that ghaſtly Light, by which the Fiends appear to one another in their Place of Torments.

The Seat of Deſolation, void of Light,
Save what the glimm'ring of thoſe livid Flames
Caſts pale and dreadful——

THE Shout of the whole Hoſt of fallen Angels when drawn up in Battle Array:

——The Univerſal Hoſt up ſent
A Shout that tore Hell's Concave, and beyond
Frighted the Reign of Chaos *and old* Night.

THE Review which the Leader makes of his Infernal Army:

——He thro' the armed files
Darts his experienc'd eye, and ſoon traverſe
The whole Battalion views, their Order due,
Their Viſages and Stature as of Gods,
Their number laſt he ſums, and now his Heart

Diſtends

Diſtends with pride, and hardning in his Strength
Glories———

THE Flaſh of Light, which appeared upon the drawing of their Swords;

He ſpake; and to confirm his Words outflew
Millions of flaming Swords, drawn from the Thighs
Of mighty Cherubim; *the ſudden blaze*
Far round illumin'd Hell———

THE ſudden Production of the *Pandæmonium*;

Anon out of the Earth a Fabric huge
Roſe like an Exhalation, with the Sound
Of dulcet Symphonies and Voices ſweet.

THE artificial Illuminations made in it.

———*From the arched Roof,*
Pendent by ſubtle Magic, many a Row
Of Starry Lamps and blazing Creſſets fed
With Naphtha *and* Aſphaltus, *yielded Light*
As from a Sky———

THERE are alſo ſeveral noble Similies and Alluſions in the firſt Book of *Paradiſe Loſt*. And here I muſt obſerve, that when *Milton* alludes either to Things or Perſons, he never quits his Simile till it riſes to ſome very great Idea, which is often foreign to the Occaſion that gave Birth to it. The Reſemblance does not, perhaps, laſt above a line or two, but the Poet runs on with the Hint, till he has raiſed out of it ſome glorious Image or Sentiment, proper to inflame the Mind of the Reader, and to give it that ſublime Kind of Entertainment, which is ſuitable to the Nature of an Heroic Poem. Thoſe, who are acquaint-

ed

with *Homer*'s and *Virgil*'s Way of Writing, cannot but be pleaſed with this Kind of Structure in *Milton*'s Similitudes. I am the more particular on this Head, becauſe ignorant Readers, who have formed their Taſte upon the quaint Similies, and little Turns of Wit, which are ſo much in Vogue among modern Poets, cannot reliſh theſe Beauties which are of a much higher Nature, and are therefore apt to cenſure *Milton's* Compariſons, in which they do not ſee any ſurpriſing Points of Likeneſs. Monſieur *Perrault* was a Man of this vitiated Reliſh, and for that very Reaſon has endeavoured to turn into Ridicule ſeveral of *Homer*'s Similitudes, which he calls *Comparaiſons à longue queuë, Long-tail'd Compariſons*. I ſhall conclude this Paper on the Firſt Book of *Milton* with the Anſwer which Monſieur *Boileau* makes to *Perrault* on this Occaſion; 'Compariſons, ſays he, in Odes and Epic Poems, are 'not introduced only to illuſtrate and embelliſh the 'Diſcourſe, but to amuſe and relax the Mind of the 'Reader, by frequently diſengaging him from too 'painful an Attention to the principal Subject, and 'by leading him into other agreeable Images. *Ho-'mer*, ſays he, excelled in this Particular, whoſe Com-'pariſons abound with ſuch Images of Nature as 'are proper to relieve and diverſify his Subjects. 'He continually inſtructs the Reader, and makes 'him take notice, even in Objects which are every 'Day before our Eyes, of ſuch Circumſtances as we 'ſhould not otherwiſe have obſerved. *To this he adds, 'as a Maxim univerſally acknowledged*, that it is not 'neceſſary in Poetry for the Points of the Compa-'riſon to correſpond with one another exactly, but 'that a general Reſemblance is ſufficient, and that 'too much Nicety in this Particular ſavours of the Rhe-'torician and Epigrammatiſt.'

IN ſhort, if we look into the Conduct of *Homer*, *Virgil* and *Milton*, as the great Fable is the Soul of each Poem, ſo to give their Works an agreeable Variety, their Epiſodes are ſo many ſhort Fables, and their

Similies ſo many ſhort Epiſodes, to which you may add, if you pleaſe, that their Metaphors are ſo many ſhort Similies. If the Reader conſiders the Compariſons in the firſt Book of *Milton*, of the Sun in an Eclipſe, of the ſleeping *Leviathan*, of the Bees ſwarming about their Hive, of the fairy Dance, in the View wherein I have here placed them, he will eaſily diſcover the great Beauties that are in each of thoſe paſſages.

SPECTATOR, N° 309.

Di, quibus imperium eſt animarum, umbræque ſilentes,
Et Chaos & Phlegethon, loca nocte ſilentia latè;
Sit mihi fas audita loqui: ſit numine veſtro
Pandere res altâ mente & caligine merſas. Virg.

Ye Realms, yet unreveal'd to human Sight,
Ye Gods who rule the Regions of the Night;
Ye gliding Ghoſts, permit me to relate
The myſtic Wonders of your ſilent State. DRYDEN.

I Have before obſerved in general, that the Perſons whom *Milton* introduces into his Poem always diſcover ſuch Sentiments and Behaviour, as are in a peculiar Manner conformable to the reſpective Characters. Every Circumſtance in their Speeches and Actions, is with great Juſtneſs and Delicacy adapted to the Perſons who ſpeak and act. As the Poet very much excels in this Conſiſtency of his Characters, I ſhall beg leave to conſider ſeveral Paſſages of the Second Book in this Light. That ſuperior Greatneſs, and Mock-Majeſty, which it aſcribed to the Prince of the fallen Angels, is admirably preſerved in the Beginning of this Book. His opening and cloſing the Debate; his taking on himſelf that great Enterprize

at the Thought of which the whole infernal Aſſembly trembled; his encountring the hideous Phantom who guarded the Gates of Hell, and appeared to him in all his Terrors, are Inſtances of that proud and daring Mind which could not brook Submiſſion even to Omnipotence.

SATAN was now at hand, and from his Seat
The Monſter moving onward came as faſt
With horrid Strides. Hell trembled as he ſtrode,
Th' undaunted Fiend what this might be admir'd,
Admir'd, not fear'd———

THE ſame Boldneſs and Intrepidity of Behaviour diſcovers itſelf in the ſeveral Adventures which he meets with during his Paſſage through the Regions of unformed Matter, and particularly in his Addreſs to thoſe tremendous Powers who are deſcribed as preſiding over it.

THE Part of *Moloch* is likewiſe in all its Circumſtances full of that Fire and Fury, which diſtinguiſh this Spirit from the reſt of the fallen Angels. He is deſcribed in the firſt Book as beſmeared with the Blood of human Sacrifices, and delighted with the Tears of Parents and the Cries of Children. In the ſecond Book he is marked out as the fierceſt Spirit that fought in Heaven; and if we conſider the Figure which he makes in the ſixth Book, where the Battle of the Angels is deſcribed, we find it every way anſwerable to the ſame furious enraged Character.

——*Where the might of* Gabriel *fought,*
And with fierce Enſigns pierc'd the deep array
Of Moloc, *furious King who him defy'd,*
And at his Chariot wheels to drag him bound
Threaten'd, nor from the holy one of Heav'n
Refrain'd his Tongue blaſphemous; but anon

Down

Down cloven to the waſte, with ſhatter'd arms
And uncouth pain fled bellowing.———

IT may be worth while to obſerve, that *Milton* has repreſented this violent impetuous Spirit, who is hurried on by ſuch precipitate Paſſions, as the *firſt* that riſes in that Aſſembly, to give his Opinion upon their preſent Poſture of Affairs. Accordingly he declares himſelf abruptly for War, and appears incenſed at his Companions for loſing ſo much Time as even to deliberate upon it. All his Sentiments are raſh, audacious and deſperate. Such is that of arming themſelves with their Tortures, and turning their Puniſhments upon him who inflicted them.

———*No, let us rather chuſe,*
Arm'd with Hell-flames and Fury, all at once
O'er Heav'ns high tow'rs to force reſiſtleſs Way,
Turning our Tortures into horrid Arms
Againſt the Tort'rer; when to meet the Noiſe
Of his almighty engine he ſhall hear
Infernal Thunder, and for Lightning ſee
Black fire and horror, ſhot with equal Rage
Among his Angels: and his Throne itſelf
Mixt with Tartarean *Sulphur, and ſtrange Fire,*
His own invented Torments———

HIS preferring Annihilation to Shame or Miſery is alſo highly ſuitable to his Character, as the Comfort he draws from their diſturbing the Peace of Heaven, that if it be not Victory it is Revenge, is a Sentiment truly diabolical, and becoming the Bitterneſs of this implacable Spirit.

BELIAL is deſcribed, in the firſt Book, as the Idol of the lewd and luxurious. He is in the ſecond Book, purſuant to that Deſcription, characteriſed as timorous and ſlothful; and if we look into the ſixth Book,

Book, we find him celebrated in the Battle of Angels for nothing but that Scoffing Speech which he makes to *Satan*, on their ſuppoſed Advantage over the Enemy. As his Appearance is uniform, and of a piece in theſe three ſeveral Views, we find his Sentiments in the infernal Aſſembly every way conformable to his Character. Such are his Apprehenſions of a ſecond Battle, his Horrors of Annihilation, his preferring to be miſerable rather than *not to be*. I need not obſerve, that the Contraſt of Thought in this Speech, and that which precedes it, gives an agreeable Variety to the Debate.

MAMMON's Character is ſo fully drawn in the firſt Book, that the Poet adds nothing to it in the Second. We were before told, that he was the firſt who taught Mankind to ranſack the Earth for Gold and Silver, and that he was the Architect of *Pandæmonium*, or the infernal Palace, where the evil Spirits were to meet in Council. His Speech in this Book is every where ſuitable to ſo depraved a Character. How proper is that Reflexion of their being unable to taſte the Happineſs of Heaven, were they actually there, in the Mouth of one, who, while he was in Heaven, is ſaid to have his Mind dazzled with the outward Pomps and Glories of the Place, and to have been more intent on the Riches of the Pavement, than on the Beatific Viſion. I ſhall alſo leave the Reader to judge how agreeable the following Sentiments are to the ſame Character.

——This deep World
Of Darkneſs do we dread? How oft amidſt
Thick Cloud and dark doth Heav'n's all-ruling Sire
Chuſe to reſide, his Glory unobſcur'd,
And with the Majeſty of Darkneſs round
Covers his Throne; from whence deep Thunders roar
Muſt'ring their Rage, and Heav'n reſembles Hell?
As he our Darkneſs, cannot we his Light

Imitate when we pleaſe? This deſert Soil
Wants not her hidden Luſtre, Gems and Gold;
Nor want we Skill or Art from whence to raiſe
Magnificence, and what can Heav'n ſhew more!

BEELZEBUB, who is reckoned the ſecond in Dignity that fell, and is, in the firſt Book, the ſecond that awakens out of the Trance, and confers with *Satan* upon the Situation of their Affairs, maintains his Rank in the Book now before us. There is a wonderful Majeſty deſcribed in his riſing up to ſpeak. He acts as a Kind of Moderator between the two oppoſite Parties, and propoſes a third Undertaking which the whoſe Aſſembly gives into. The Motion he makes of detaching one of their Body in ſearch of a new World is grounded upon a Project deviſed by *Satan*, and curſorily propoſed by him in the following Lines of the firſt Book.

Space may produce new Worlds, whereof ſo riſe
There went a Fame in Heav'n, that he ere long
Intended to create, and therein plant
A Generation, whom his choice regard
Should favour equal to the Sons of Heav'n:
Thither, if but to pry, ſhall be perhaps
Our firſt Eruption, thither or elſewhere:
For this infernal Pit ſhall never hold
Celeſtial Spirits in bondage, nor th' Abyſs
Long under Darkneſs cover. But theſe Thoughts
Full Counſel muſt mature: ———

IT is on this Project that *Beelzebub* grounds his Propoſal.

———*What if we find*
Some eaſier Enterprize? There is a Place
(If antient and prophetic Fame in Heav'n

Err

Err not) another World, the happy Seat
Of ſome new Race call'd MAN, *about this Time*
To be created like to us, though leſs
In Power and Excellence, but favour'd more
Of him who rules above; ſo was his Will
Pronounc'd among the Gods, and by an Oath,
That ſhook Heav'n's whole Circumference, confirm'd.

THE Reader may obſerve how juſt it was, not to omit in the firſt Book the Project upon which the whole Poem turns: As alſo that the Prince of the fallen Angels was the only proper Perſon to give it Birth, and that the next to him in Dignity was the fitteſt to ſecond and ſupport it.

THERE is beſides, I think, ſomething wonderfully beautiful, and very apt to affect the Reader's Imagination, in this antient Propheſy or Report in Heaven, concerning the Creation of Man. Nothing could ſhew more the Dignity of the Species, than this Tradition which ran of them before their Exiſtence. They are repreſented to have been the Talk of Heaven, before they were created. *Virgil*, in compliment to the *Romon* Commonwealth, makes the Heroes of it appear in their State of Pre-exiſtence; but *Milton* does a far greater Honour to Mankind in general, as he gives us a Glimpſe of them even before they are in Being.

THE riſing of this great Aſſembly is deſcribed in a very ſublime and poetical Manner.

Their riſing all at once was as the Sound
Of Thunder heard remote———

THE Diverſions of the fallen Angels, with the particular Account of their Place of Habitation, are deſcribed with great Pregnancy of Thought, and Copiouſneſs of Invention. The Diverſions are every way ſuitable to Beings who had nothing left them but Strength and Knowledge miſapplied. Such are their Contentions

tions at the Race, and in Feats of Arms, with their Entertainment in the following Lines.

Others, with vaſt Typhæan *Rage more fell,*
Rend up both Rocks and Hills, and ride the Air
In Whirlwind; Hell ſcarce holds the wild Uproar.

THEIR Muſic is employed in celebrating their own crimin l Exploits, and their Diſcourſe in ſounding the unfathomable Depths of Fate, Free-will, and Foreknowledge.

THE ſeveral Circumſtances in the Deſcription of Hell are finely imagined; as the four Rivers which diſgorge themſelves into the Sea of Fire, the Extremes of Cold and Heat, and the River of Oblivion. The monſtrous Animals produced in that infernal World are repreſented by a ſingle Line, which gives us a more horrid Idea of them, than a much longer Deſcription would have done.

——*Nature breeds,*
Perverſe, all monſtrous, all prodigious Things,
Abominable, inutterable, and worſe
Than Fables yet have feign'd, or fear conceiv'd,
Gorgons, and Hydra's, and Chimera's dire.

THIS Epiſode of the fallen Spirits and their Place of Habitation, comes in very happily to unbend the Mind of the Reader from its Attention to the Debate. An ordinary Poet would indeed have ſpun out ſo many Circumſtances to a great Length, and by that Means have weakned, inſtead of illuſtrated, the principal Fable.

THE Flight of *Satan* to the Gates of Hell is finely imaged.

I have already declared my Opinion of the Allegory concerning *Sin* and *Death*, which is however a very finiſhed Piece in its Kind, when it is not conſidered as a

Part

Part of an Epic Poem. The Genealogy of the ſeveral Perſons is contrived with great Delicacy. *Sin* is the Daughter of *Satan*, and *Death* the Offspring of *Sin*. The inceſtuous Mixture between *Sin* and Death produces thoſe Monſters and Hell-hounds which from Time to Time enter into their Mother, and tear the Bowels of her who gave them Birth. Theſe are the Terrors of an evil Conſcience, and the proper Fruits of *Sin*, which naturally riſe from the Apprehenſions of *Death*. This laſt beautiful Moral is, I think, clearly intimated in the Speech of *Sin*, where complaining of this her dreadful Iſſue, ſhe adds,

Before mine Eyes in Oppoſition ſits,
Grim *Death* thy Son and Foe who ſets them on.
And me his Parent would full ſoon devour
For want of other Prey, but that he knows
His End with mine involv'd———

I need not mention to the Reader the beautiful Circumſtance in the laſt Part of this Quotation. He will likewiſe obſerve how naturally the three Perſons concerned in this Allegory are tempted by one common Intereſt to enter into a Confederacy together, and how properly *Sin* is made the Portreſs of Hell, and the only Being that can open the Gates to that World of Tortures.

THE deſcriptive Part of this Allegory is likewiſe very ſtrong, and full of ſublime Ideas. The Figure of Death, the Regal Crown upon his Head, his Menace of *Satan*, his advancing to the Combat, the Outcry at his Birth, are Circumſtances too noble to be paſt over in Silence, and extremely ſuitable to this *King of Terrors*. I need not mention the Juſtneſs of Thought which is obſerved in the Generation of theſe ſeveral Symbolical Perſons, that *Sin* was produced upon the firſt Revolt of *Satan*, that *Death* appeared ſoon after he was caſt into Hell, and that the Terrors of Con-

ſcience were conceived at the Gate of this Place of Torments. The Deſcription of the Gates is very Poetical, as the opening of them is full of *Milton*'s Spirit.

——On a ſudden open fly
With impetuous Recoil and jarring Sound
Th' infernal Doors, and on their Hinges grate
Harſh Thunder, that the loweſt Bottom ſhook
Of Erebus. *She open'd, but to ſhut*
Excell'd her Power; the Gates wide open ſtood,
That with extended Wings a banner'd Hoſt
Under ſpread Enſigns marching might paſs through
With Horſe and Chariots rank'd in looſe Array;
So wide they ſtood, and like a Furnace Mouth
Caſt forth redounding Smoke and ruddy Flame.

IN *Satan*'s Voyage through the Chaos there are ſeveral imaginary Perſons deſcribed, as reſiding in that immenſe Waſte of Matter. This may perhaps be conformable to the taſte of thoſe Critics who are pleaſed with nothing in a Poet which has not Life and Manners aſcribed to it; but for my own Part, I am pleaſed moſt with thoſe Paſſages in this Deſcription which carry in them a greater Meaſure of Probability, and are ſuch as might poſſibly have happened. Of this Kind is his firſt mounting in the Smoke that riſes from the infernal Pit, his falling into a Cloud of Nitre, and the like combuſtible Materials, that by their Exploſion ſtill hurried him forward in his Voyage; his ſpringing upward like a Pyramid of Fire, with his laborious Paſſage through that Confuſion of Element, which the Poet calls

The Womb of Nature, and perhaps her Grave.

THE Glimmering Light which ſhot into the *Chaos* from the utmoſt Verge of the Creation, with the diſtant Diſcovery of the Earth that hung cloſe by the Moon, are wonderfully beautiful and poetical.

SPECTATOR, N° 315.

Nec deus interſit, niſi dignus vindice nodus
Inciderit——— HOR.

Never preſume to make a God appear,
But for a Buſineſs worthy of a God. ROSCOMMON.

HORACE adviſes a Poet to conſider thoroughly the Nature and Force of his Genius. *Milton* ſeems to have known perfectly well wherein his Strength lay, and has therefore choſe a Subject entirely conformable to thoſe Talents of which he was Maſter. As his Genius was wonderfully turned to the Sublime, his Subject is the nobleſt that could have entred into the Thoughts of Man. Every thing that is truly great and aſtoniſhing, has a Place in it. The whole Syſtem of the intellectual World; the *Chaos*, and the Creation; Heaven, Earth, and Hell; enter into the Conſtitution of his Poem.

HAVING in the Firſt and Second Book repreſented the Infernal World with all its Horrors, the Thread of his Fable naturally leads him into the oppoſite Regions of Bliſs and Glory.

IF *Milton*'s Majeſty forſakes him any where, it is in thoſe Parts of his Poem where the Divine Perſons are introduced as Speakers. One may, I think, obſerve that the Author proceeds with a kind of Fear and Trembling, whilſt he deſcribes the Sentiments of the Almighty. He dares not give his Imagination its full Play, but chuſes to confine himſelf to ſuch Thoughts as are drawn from the Books of the moſt Orthodox Divines, and to ſuch Expreſſions as may be met with in Scripture. The Beauties, therefore, which we are

to look for in theſe Speeches, are not of a Poetical Nature, nor ſo proper to fill the Mind with Sentiments of Grandeur, as with Thoughts of Devotion. The Paſſions, which they are deſigned to raiſe, are a Divine Love and Religious Fear. The particular Beauty of the Speeches in the Third Book, conſiſts in that Shortneſs and Perſpicuity of Stile, in which the Poet has couched the greateſt Myſteries of Chriſtianity, and drawn together, in a regular Scheme, the whole Diſpenſation of Providence with reſpect to Man. He has repreſented all the abſtruſe Doctrines of Predeſtination, Free-will and Grace, as alſo the great Points of Incarnation and Redemption (which naturally grow up in a Poem that treats of the Fall of Man) with great Energy of Expreſſion, and in a clearer and ſtronger Light than I ever met with in any other Writer. As theſe Points are dry in themſelves to the Generality of Readers, the conciſe and clear Manner in which he has treated them is very much to be admired, as is likewiſe that particular Art which he has made uſe of, in the interſperſing of all thoſe Graces of Poetry, which the Subject was capable of receiving.

THE Survey of the whole Creation, and of every thing that is tranſacted in it, is a Proſpect worthy of Omniſcience; and as much above that in which *Virgil* has drawn his *Jupiter*, as the Chriſtian Idea of the Supreme Being is more Rational and Sublime than that of the Heathens. The particular Objects on which he is deſcribed to have caſt his Eye, are repreſented in the moſt beautiful and lively Manner.

Now had th' Almighty Father from above,
From the pure Empyrean where he ſits
High-thron'd above all Height, bent down his Eye,
His own Works and their Works at once to view.
About him all the Sanctities of Heav'n
Stood thick as Stars, and from his Sight receiv'd
Beatitude paſt utterance: On his Right

The

The radiant Image of his Glory ſat,
His only Son; On Earth he firſt beheld
Our two firſt Parents, yet the only two
Of Mankind, in the happy Garden plac'd,
Reaping immortal Fruits of Joy and Love,
Uninterrupted Joy, unrival'd Love,
In bliſsful Solitude; he then ſurvey'd
Hell and the Gulf between, and Satan *there*
Coaſting the Wall of Heav'n on this ſide Night
In the dun Air ſublime, and ready now
To ſtoop with wearied Wings and willing Feet
On the bare Outſide of this World, that ſeem'd
Firm Land imboſom'd without Firmament,
Uncertain which, in Ocean or in Air.
Him God beholding from his Proſpect high,
Wherein paſt, preſent, future he beholds,
Thus to his only Son foreſeeing ſpake.

SATAN's Approach to the Confines of the Creation is finely imaged in the Beginning of the Speech, which immediately follows. The Effects of this Speech in the bleſſed Spirits, and in the Divine Perſon to whom it was addreſſed, cannot but fill the Mind of the Reader with a ſecret Pleaſure and Complacency.

Thus while God ſpake, ambroſial Fragrance fill'd
All Heav'n, and in the bleſſed Spirits elect
Senſe of new Joy ineffable diffus'd!
Beyond compare the Son of God was ſeen
Moſt glorious, in him all his Father ſhone
Subſtantially expreſt; and in his Face
Divine Compaſſion viſibly appear'd,
Love without End, and without Meaſure Grace.

I need not point out the Beauty of that Circumſtance, wherein the whole Hoſt of Angels are repreſented as

ſtanding mute; nor ſhow how proper the Occaſion was to produce ſuch a Silence in Heaven. The Cloſe of this Divine Colloquy, with the Hymn of Angels that follows upon it, are ſo wonderfully beautiful and poetical, that I ſhould not forbear inſerting the whole Paſſage, if the Bounds of my Paper would give me leave.

No ſooner had th' Almighty ceas'd, but all
The Multitudes of Angels with a Shout,
Loud as from Numbers without Number, ſweet
As from bleſt Voices utt'ring Joy, Heav'n rung
With Jubilee, and loud Hoſanna's fill'd
Th' eternal Regions, &c. &c.———

SATAN's Walk upon the Outſide of the Univerſe, which at a diſtance appeared to him of a globular Form, but, upon his nearer Approach, looked like an unbounded Plain, is natural and noble. As his roaming upon the Frontiers of the Creation, between that Maſs of Matter, which was wrought into a World, and that ſhapeleſs unformed Heap of Materials, which ſtill lay in Chaos and Confuſion, ſtrikes the Imagination with ſomething aſtoniſhingly great and wild. I have before ſpoken of the *Limbo of Vanity*, which the Poet places upon this outermoſt Surface of the Univerſe, and ſhall here explain myſelf more at large on that, and other Parts of the Poem, which are of the ſame ſhadowy Nature.

ARISTOTLE obſerves, that the Fable of an Epic Poem ſhould abound in Circumſtances that are both credible and aſtoniſhing; or, as the *French* Critics chuſe to phraſe it, the Fable ſhould be filled with the Probable and the Marvellous. This Rule is as fine and juſt as any in *Ariſtotle*'s whole Art of Poetry.

IF the Fable is only probable, it differs nothing from a true Hiſtory; if it is only marvellous, it is no better than a Romance. The great Secret therefore of Heroic Poetry, is to relate ſuch Circumſtances as may produce in the Reader at the ſame time both Belief

lief and Aſtoniſhment. This is brought to paſs in a *well choſen* Fable, by the Account of ſuch Things as have really happened, or at leaſt of ſuch Things as have happened, according to the received Opinions of Mankind. *Milton*'s Fable is a Maſter piece of this Nature; as the War in Heaven, the Condition of the fallen Angels, the State of Innocence, the Temptation of the Serpent, and the Fall of Man, though they are very aſtoniſhing in themſelves, are not only credible, but actual Points of Faith.

THE next Method of reconciling Miracles with Credibility, is by a happy Invention of the Poet; as in particular, when he introduces Agents of a ſuperior Nature, who are capable of effecting what is wonderful, and what is not to be met with in the ordinary Courſe of Things. *Ulyſſes*'s Ship being turned into a Rock, and *Æneas*'s Fleet into a Shoal of Water-nymphs, tho' they are very ſurpriſing Accidents, are nevertheleſs probable, when we are told that they were the Gods who thus transformed them. It is this kind of Machinery which fills the Poems both of *Homer* and *Virgil* with ſuch Circumſtances as are wonderful, but not impoſſible, and ſo frequently produce in the Reader the moſt pleaſing Paſſion that can riſe in the Mind of Man, which is Admiration. If there be any Inſtance in the *Æneid* liable to Exception upon this Account, it is in the Beginning of the Third Book, where *Æneas* is repreſented as tearing up the Myrtle that dropped Blood. To qualify this wonderful Circumſtance, *Polydorus* tells a Story from the Root of the Myrtle, that the barbarous Inhabitants of the Country having pierced him with Spears and Arrows, the Wood which was left in his Body took Root in his Wounds, and gave Birth to that bleeding Tree. This Circumſtance ſeems to have the Marvellous without the Probable, becauſe it is repreſented as proceeding from natural Cauſes, without the Interpoſition of any God, or rather ſupernatural Power capable of producing it: The Spears and Arrows grow of themſelves, without ſo much as the modern Help of

an Enchantment. If we look into the Fiction of *Milton*'s Fable, though we find it full of ſurpriſing Incidents, they are generally ſuited to our Notions of the Things and Perſons deſcribed, and tempered with a due Meaſure of Probability. I muſt only make an Exception to the *Limbo of Vanity*, with his Epiſode of *Sin* and *Death*, and ſome of the imaginary Perſons in his *Chaos*. Theſe Paſſages are aſtoniſhing, but not credible; the Reader cannot ſo far impoſe upon himſelf as to ſee a Poſſibility in them; they are the Deſcription of Dreams and Shadows, not of Things or Perſons. I know that many Critics look upon the Stories of *Circe*, *Polyphemus*, the *Sirens*, nay the whole *Odyſſey* and *Iliad*, to be Allegories; but allowing this to be true, they are Fables, which, conſidering the Opinions of Mankind that prevailed in the Age of the Poets, might poſſibly have been according to the Letter. The Perſons are ſuch as might have acted what is aſcribed to them, as the Circumſtances, in which they are repreſented, might poſſibly have been Truths and Realities. This Appearance of Probability is ſo abſolutely requiſite in the greater Kinds of Poetry, that *Ariſtotle* obſerves, the ancient Tragic Writers made uſe of the Names of ſuch great Men as had actually lived in the World, though the Tragedy proceeded upon Adventures they were never engaged in, on purpoſe to make the Subject more credible. In a Word, beſides the hidden Meaning of an Epic Allegory, the plain literal Senſe ought to appear probable. The Story ſhould be ſuch, as an ordinary Reader may acquieſce in, whatever natural, moral, or political Truth, may be diſcovered in it by Men of greater Penetration.

SATAN, after having long wandered upon the Surface, or outmoſt Wall of the Univerſe, diſcovers at laſt a wide Gap in it, which led into the Creation, and is deſcribed as the Opening through which the Angels paſs to and fro into the lower World, upon their Errands to Mankind. His Sitting upon the Brink of this Paſſage, and taking a Survey of the whole Face of Na-

ture, that appeared to him new and freſh in all its Beauties, with the Simile illuſtrating this Circumſtance, fills the Mind of the Reader with as ſurpriſing and glorious an Idea as any that ariſes in the whole Poem. He looks down into that vaſt Hollow of the Univerſe with the Eye, or (as *Milton* calls it in his firſt Book) with the Ken of an Angel. He ſurveys all the Wonders in this immenſe Amphitheatre that lie between both the Poles of Heaven, and takes in at one View the whole Round of the Creation.

HIS Flight between the ſeveral Worlds that ſhined on every Side of him, with the particular Deſcription of the Sun, are ſet forth in all the Wantonneſs of a luxuriant Imagination. His Shape, Speech and Behaviour, upon his transforming himſelf into an Angel of Light, are touched with exquiſite Beauty. The Poet's Thought of directing *Satan* to the Sun, which in the vulgar Opinion of Mankind, is the moſt conſpicuous Part of the Creation, and the placing in it an Angel, is a Circumſtance very finely contrived, and the more adjuſted to a Poetical Probability, as it was a received Doctrine among the moſt famous Philoſophers, that every Orb had its *Intelligence*; and as an Apoſtle in Sacred Writ is ſaid to have ſeen ſuch an Angel in the Sun. In the Anſwer which this Angel returns to the diſguiſed Evil Spirit, there is ſuch a becoming Majeſty, as is altogether ſuitable to a ſuperior Being. The Part of it in which he repreſents himſelf as preſent at the Creation, is very noble in itſelf, and not only proper where it is introduced, but requiſite to prepare the Reader for what follows in the Seventh Book.

I ſaw when at his Word the formleſs Maſs,
This World's Material Mould, came to a Heap:
Confuſion heard his Voice, and Wild Uproar
Stood rul'd, ſtood vaſt Infinitude confin'd;
Till at his ſecond bidding Darkneſs fled,
Light ſhone, &c.

IN

IN the following Part of the Speech, he points out the Earth with ſuch Circumſtances, that the Reader can ſcarce forbear fancying himſelf employed on the ſame diſtant View of it.

Look downward on the Globe, whoſe hither Side
With Light from hence, tho' but reflected, ſhines;
That Place is Earth, the Seat of Man, that Light
His Day, &c.

I muſt not conclude my Reflexions upon this third Book of *Paradiſe Loſt*, without taking notice of that celebrated Complaint of *Milton* with which it opens, and which certainly deſerves all the Praiſes that have been given it; tho', as I have before hinted, it may rather be looked upon as an Excreſcence, than as an eſſential Part of the Poem. The ſame Obſervation might be applied to that beautiful Digreſſion upon Hypocriſy, in the ſame Book.

SPECTATOR, N° 321.

Nec ſatis eſt pulchra eſſe poemata, dulcia ſunto. HOR.

'Tis not enough a Poem's finely writ;
It muſt affect and captivate the Soul.

THOSE who know how many Volumes have been written on the Poems of *Homer* and *Virgil*, will eaſily pardon the Length of my Diſcourſe upon *Milton*. The *Paradiſe Loſt* is looked upon, by the beſt Judges, as the greateſt Production, or at leaſt the nobleſt Work of Genius in our Language, and therefore deſerves to be ſet before an *Engliſh* Reader in its full Beauty. For this Reaſon, though I have endeavoured to give a general Idea of its Graces and Imperfections in my ſix firſt Papers, I thought myſelf obliged to beſtow one upon every Book in particular. The three firſt Books I have already diſpatched, and am now entring upon the Fourth. I need not acquaint my Reader, that there are Multitudes of Beauties in this great Author, eſpecially in the deſcriptive Parts of his Poem, which I have not touched upon; it being my Intention to point out thoſe only, which appear to me the moſt exquiſite, or thoſe which are not ſo obvious to ordinary Readers. Every one that has read the Critics, who have written upon the *Odyſſey*, the *Iliad*, and the *Æneid*, knows very well, that though they agree in their Opinions of the great Beauties in thoſe Poems, they have nevertheleſs each of them diſcovered ſeveral Maſter-ſtrokes, which have eſcaped the Obſervation of the reſt. In the ſame Manner, I queſtion not, but any Writer, who ſhall treat of this Subject after me, may find ſeveral Beauties in *Mil-*

ton, which I have not taken notice of. I muſt likewiſe obſerve, that as the greateſt Maſters of critical Learning differ from one another, as to ſome particular Points in an Epic Poem, I have not bound myſelf ſcrupulouſly to the Rules which any one of them has laid down upon that Art, but have taken the Liberty ſometimes to join with one, and ſometimes with another, and ſometimes to differ from all of them, when I have thought that the Reaſon of the Thing was on my Side.

WE may conſider the Beauties of the Fourth Book under three Heads. In the firſt are thoſe Pictures of Still-life, which we meet with in the Deſcriptions of *Eden*, *Paradiſe*, *Adam*'s Bower, *&c.* In the next are the Machines, which comprehend the Speeches and Behaviour of the good and bad Angels. In the laſt is the Conduct of *Adam* and *Eve*, who are the principal Actors in the Poem.

IN the Deſcription of *Paradiſe*, the Poet has obſerv'd *Ariſtotle*'s Rule of laviſhing all the Ornaments of Diction on the weak unactive Parts of the Fable, which are not ſupported by the Beauty of Sentiments and Characters. Accordingly the Reader may obſerve, that the Expreſſions are more florid and elaborate in theſe Deſcriptions, than in moſt other Parts of the Poem. I muſt further add, that though the *Drawings* of Gardens, Rivers, Rainbows, and the like dead Pieces of Nature, are juſtly cenſured in an Heroic Poem, when they run out into an unneceſſary Length; the Deſcription of *Paradiſe* would have been faulty, had not the Poet been very particular in it, not only as it is the Scene of the principal Action, but as it is requiſite to give us an Idea of that happineſs from which our firſt Parents fell. The Plan of it is wonderfully beautiful, and formed upon the ſhort Sketch which we have of it in Holy Writ. *Milton*'s Exuberance of Imagination has poured forth ſuch a Redundancy of Ornaments on this Seat of Happineſs and Innocence, that it would be endleſs to point out each Particular.

I muſt

I muſt not quit this Head, without farther obſerving, that there is ſcarce a Speech of *Adam* or *Eve* in the whole Poem, wherein the Sentiments and Alluſions are not taken from this their delightful Habitation. The Reader, during their whole Courſe of Action, always finds himſelf in the Walks of *Paradiſe*. In ſhort, as the Critics have remarked, that in thoſe Poems, wherein Shepherds are Actors, the Thoughts ought always to take a Tincture from the Woods, Fields and Rivers; ſo we may obſerve, that our firſt Parents ſeldom loſe Sight of their happy Station in any Thing they ſpeak or do; and, if the Reader will give me leave to uſe the Expreſſion, that their Thoughts are always *Paradiſiacal*.

WE are in the next Place to conſider the Machines of the Fourth Book. *Satan* being now within Proſpect of *Eden*, and looking round upon the Glories of the Creation, is filled with Sentiments different from thoſe which he diſcovered whilſt he was in Hell. The Place inſpires him with Thoughts more adapted to it: He reflects upon the happy Condition from whence he fell, and breaks forth into a Speech that is ſoftned with ſeveral tranſient Touches of Remorſe and Self-accuſation: But, at length, he confirms himſelf in Impenitence, and in his Deſign of drawing Men into his own State of Guilt and Miſery. This Conflict of Paſſions is raiſed with a great deal of Art, as the Opening of his Speech to the Sun is very bold and noble.

O thou that with ſurpaſſing Glory crown'd
Look'ſt from thy ſole Dominion like the God
Of this new World, at whoſe Sight all the Stars
Hide their diminiſh'd Heads, to thee I call,
But with no friendly Voice, and add thy Name,
O Sun, *to tell thee how I hate thy Beams,*
That bring to my Remembrance from what State
I fell, how glorious once above thy Sphere.

THIS

THIS Speech, is, I think, the fineſt that is aſcribed to *Satan* in the whole Poem. The Evil Spirit afterwards proceeds to make his Diſcoveries concerning our firſt Parents, and to learn after what Manner they may be beſt attacked. His bounding over the Walls of *Paradiſe*; his ſitting in the Shape of a Cormorant upon the Tree of Life, which ſtood in the Center of it, and overtopped all the other Trees of the Garden; his alighting among the Herd of Animals, which are ſo beautifully repreſented as playing about *Adam* and *Eve*; together with his transforming himſelf into different Shapes, in order to hear their Converſation; are Circumſtances that give an agreeable Surprize to the Reader, and deviſed with great Art, to connect that Series of Adventures, in which the Poet has engaged this great Artificer of Fraud.

THE Thought of *Satan*'s Transformation into a Cormorant, and placing himſelf on the Tree of Life, ſeems raiſed upon that Paſſage in the *Iliad*, where two Deities are deſcribed, as perching on the Top of an Oak in the Shape of Vultures.

HIS planting himſelf at the Ear of *Eve* under the Form of a Toad, in order to produce vain Dreams and Imaginations, is a Circumſtance of the ſame Nature; as his ſtarting up in his own Form is wonderfully fine, both in the literal Deſcription, and in the Moral which is concealed under it. His Anſwer upon his being diſcovered, and demanded to give an Account of himſelf, is conformable to the Pride and Intrepidity of his Character.

Know ye not then, ſaid Satan, *fill'd with Scorn,*
Know ye not me? ye knew me once no Mate
For you, there ſitting where you durſt not ſoar;
Not to know me argues yourſelves unknown,
The loweſt of your Throng;——

ZEPHON's Rebuke, with the Influence it had on *Satan*, is exquiſitely graceful and moral. *Satan* is

afterwards led away to *Gabriel*, the chief of the guardian Angels, who kept Watch in *Paradiſe*. His diſdainful Behaviour on this Occaſion is ſo remarkable a Beauty, that the moſt ordinary Reader cannot but take notice of it. *Gabriel*'s diſcovering his Approach at a Diſtance, is drawn with great Strength and Livelineſs of Imagination.

O Friends, I hear the Tread of nimble Feet
Haſt'ning this Way, and now by Glimpſe diſcern
Ithuriel *and* Zephon *through the Shade*;
And with them comes a third of regal Port,
But faded Splendor wan; who by his Gait
And fierce Demeanour ſeems the Prince of Hell,
Not likely to part hence without Conteſt;
Stand firm, for in his Look Defiance lours.

THE Conference between *Gabriel* and *Satan* abounds with Sentiments proper for the Occaſion, and ſuitable to the Perſons of the two Speakers. *Satan*'s cloathing himſelf with Terror, when he prepares for the Combat, is truly ſublime, and at leaſt equal to *Homer*'s Deſcription of Diſcord, celebrated by *Longinus*, or to that of Fame in *Virgil*, who are both repreſented with their Feet ſtanding upon the Earth, and their Heads reaching above the Clouds.

While thus he ſpake, th' Angelic Squadron bright
Turn'd fiery red, ſharpning in mooned Horns
Their Phalanx, and began to hem him round
With ported Spears, &c.
——*On th' other Side,* Satan *alarm'd,*
Collecting all his Might dilated ſtood
Like Teneriff *or* Atlas *unremov'd.*
His Stature reach'd the Sky, and on his Creſt
Sat Horrour plum'd;———

I muſt

I muſt here take notice, that *Milton* is every where full of Hints, and ſometimes literal Tranſlations, taken from the greateſt of the *Greek* and *Latin* Poets. But this I may reſerve for a Diſcourſe by itſelf, becauſe I would not break the Thread of theſe Speculations, that are deſigned for *Engliſh* Readers, with ſuch Reflexions as would be of no Uſe but to the Learned.

I muſt however obſerve in this Place, that the breaking off the Combat between *Gabriel* and *Satan*, by the hanging out of the golden Scales in Heaven, is a Refinement upon *Homer*'s Thought, who tells us, that before the Battle between *Hector* and *Achilles*, *Jupiter* weighed the Event of it in a Pair of Scales. The Reader may ſee the whole Paſſage in the 22d *Iliad*.

VIRGIL, before the laſt deciſive Combat, deſcribes *Jupiter* in the ſame Manner, as weighing the Fates of *Turnus* and *Æneas*. *Milton*, though he fetched this beautiful Circumſtance from the *Iliad* and *Æneid*, does not only inſert it as a poetical Embelliſhment, like the Authors above-mentioned; but makes an artful Uſe of it for the proper carrying on of his Fable, and for the breaking off the Combat between the two Warriors, who were upon the point of engaging. To this we may further add, that *Milton* is the more juſtified in this Paſſage, as we find the ſame noble Allegory in Holy Writ, where a wicked Prince, ſome few Hours before he was aſſaulted and ſlain, is ſaid to have been *weighed in the Scales, and to have been found wanting*.

I muſt here take notice, under the Head of the Machines, that *Uriel*'s gliding down to the Earth upon a Sun-beam, with the Poet's Device to make him *deſcend*, as well in his Return to the Sun, as in his coming from it, is a Prettineſs that might have been admired in a little fanciful Poet, but ſeems below the Genius of *Milton*. The Deſcription of the Hoſt of armed Angels walking their nightly Round in *Paradiſe*, is of another Spirit;

So saying, on he led his radiant Files,
Dazzling the Moon ———

as that Account of the Hymns, which our firſt Parents uſed to hear them ſing in theſe their Midnight-Walks, is altogether divine, and inexpreſſibly amuſing to the Imagination.

WE are, in the laſt Place, to conſider the Parts which *Adam* and *Eve* act in the Fourth Book. The Deſcription of them as they firſt appeared to *Satan*, is exquiſitely drawn, and ſufficient to make the fallen Angel gaze upon them with all that Aſtoniſhment, and thoſe Emotions of Envy, in which he is repreſented.

Two of far nobler Shape, erect and tall,
God-like erect, with native Honour clad
In naked Majeſty ſeem'd Lords of all,
And worthy ſeem'd; for in their Looks divine
The Image of their glorious Maker ſhone,
Truth, Wiſdom, Sanctitude ſevere and pure;
Severe, but in true filial Freedom plac'd:
For Contemplation he and Valour form'd,
For Softneſs ſhe and ſweet attractive Grace;
He for God only, ſhe for God in him:
His fair large Front, and Eye ſublime declar'd
Abſolute Rule, and Hyacinthin *Locks*
Round from his parted Forelock manly hung
Cluſtring, but not beneath his Shoulders broad;
She as a Vail down to her ſlender Waiſt
Her unadorned golden Treſſes wore
Diſhevel'd, but in wanton Ringlets wav'd.
So paſs'd they naked on, nor ſhun'd the Sight
Of God or Angel, for they thought no ill:
So Hand in Hand they paſs'd, the loveliеſt Pair
That ever ſince in Love's Embraces met.

THERE

THERE is a fine Spirit of Poetry in the Lines which follow, wherein they are deſcribed as ſitting on a Bed of Flowers by the Side of a Fountain, amidſt a mixed Aſſembly of Animals.

THE Speeches of theſe two firſt Lovers flow equally from Paſſion and Sincerity. The Profeſſions they make to one another are full of Warmth; but at the ſame Time founded on Truth. In a Word, they are the Gallantries of *Paradiſe*.

——*When* Adam, *firſt of Men*——
Sole Partner and ſole Part of all theſe Joys,
Dearer thyſelf than all;——
But let us ever praiſe him, and extol
His Bounty, following our delightful Taſk,
To prune thoſe growing Plants, and tend theſe Flowers,
Which were it toilſome, yet with thee were ſweet.
To whom thus Eve *reply'd: O thou for whom*
And from whom I was form'd, Fleſh of thy Fleſh,
And without whom am to no End, my Guide
And Head, what thou haſt ſaid is juſt and right,
For we to him indeed all Praiſes owe,
And daily Thanks, I chiefly who enjoy
So far the happier Lot, enjoying thee
Preeminent by ſo much odds, while thou
Like Conſort to thyſelf canſt no where find, &c.

THE remaining Part of *Eve*'s Speech, in which ſhe gives an Account of herſelf upon her firſt Creation, and the Manner in which ſhe was brought to *Adam*, is, I think, as beautiful a Paſſage as any in *Milton*, or perhaps in any other Poet whatſoever. Theſe Paſſages are all worked up with ſo much Art, that they are capable of pleaſing the moſt delicate Reader, without offending the moſt ſevere.

That Day I oft remember, when from Sleep, &c.

A Poet

A Poet of leſs Judgment and Invention than this great Author, would have found it very difficult to have fillled theſe tender Parts of the Poem with Sentiments proper for a State of Innocence; to have deſcribed the Warmth of Love, and the Profeſſions of it, without Artifice or Hyperbole; to have made the Man ſpeak the moſt endearing Things, without deſcending from his natural Dignity, and the Woman receiving them without departing from the Modeſty of her Character; in a Word, to adjuſt the Prerogatives of Wiſdom and Beauty, and make each appear to the other in its proper Force and Lovelineſs. This mutual Subordination of the two Sexes is wonderfully kept up in the whole Poem, as particularly in the Speech of *Eve* I have before-mentioned, and upon the Concluſion of it in the following Lines.

So ſpake our general Mother, and with Eyes
Of conjugal Attraction unreprov'd,
And meek Surrender, half embracing lean'd
On our firſt Father, half her ſwelling Breaſt
Naked met his under the flowing Gold
Of her looſe Treſſes hid; he in Delight
Both of her Beauty and ſubmiſſive Charms
Smil'd with ſuperior Love,——

THE Poet adds, that the Devil turned away with Envy at the Sight of ſo much Happineſs.

WE have another View of our firſt Parents in their evening Diſcourſes, which is full of pleaſing Images, and Sentiments ſuitable to their Condition and Characters. The Speech of *Eve*, in particular, is dreſſed up in ſuch a ſoft and natural Turn of Words and Sentiments, as cannot be ſufficiently admired.

I ſhall cloſe my Reflexions upon this Book with obſerving the maſterly Tranſition which the Poet makes to their Evening Worſhip, in the following Lines.

Thus

Thus at their ſhady Lodge arriv'd, both ſtood,
Both turn'd, and under open Sky ador'd
The God that made both Sky, Air, Earth and Heav'n,
Which they beheld, the Moon's reſplendent Globe,
And Starry Pole: Thou alſo mad'ſt the Night,
Maker omnipotent, and thou the Day, *&c.*

MOST of the modern heroic Poets have imitated the Ancients, in beginning a Speech without premiſing, that the Perſon ſaid thus or thus: but as it is eaſy to imitate the Ancients in the Omiſſion of two or three Words, it requires Judgment to do it in ſuch a Manner as they ſhall not be miſſed, and that the Speech may begin naturally without them. There is a fine Inſtance of this Kind out of *Homer*, in the Twenty-third Chapter of *Longinus*.

SPECTATOR, N° 327.

——Major rerum mihi noſcitur ordo. VIRG.

A larger Scene of Action is diſplay'd. DRYDEN.

WE were told in the foregoing Book how the Evil Spirit practiſed upon *Eve* as ſhe lay aſleep, in order to inſpire her with Thoughts of Vanity, Pride and Ambition. The Author, who ſhews a wonderful Art throughout his whole Poem, in preparing the Reader for the ſeveral Occurrences that ariſe in it, founds upon the above-mentioned Circumſtance the Firſt Part of the Fifth Book. *Adam*, upon his awaking, finds *Eve* ſtill aſleep, with an unuſual Diſcompoſure in her Looks. The Poſture in which he regards her, is deſcribed with a Tenderneſs not to be expreſſed,

as

as the Whiſper with which he awakens her is the ſofteſt that ever was conveyed to a Lover's Ear.

His wonder was to find unwaken'd Eve
With Treſſes diſcompos'd and glowing Cheek
As through unquiet Reſt: he on his Side
Leaning half-rais'd, with Looks of cordial Love
Hung over her enamour'd, and beheld
Beauty which, whether waking or aſleep,
Shot forth peculiar Graces: Then with Voice
Mild, as when Zephyrus *on* Flora *breathes,*
Her Hand ſoft-touching, whiſper'd thus: Awake
My fairеſt, my eſpous'd, my lateſt found,
Heav'n's laſt beſt gift, my ever new Delight,
Awake: The Morning ſhines, and the freſh Field
Calls us, we loſe the Prime, to mark how ſpring
Our tended Plants, how blows the Citron-grove,
What drops the Myrrh, and what the balmy Reed;
How Nature paints her Colours; how the Bee
Sits on the Bloom, extracting liquid ſweet.
Such Whiſp'ring wak'd her, but with ſtartled Eye
On Adam, *whom embracing thus ſhe ſpake:*
O ſole in whom my Thoughts find all Repoſe,
My Glory, my Perfection, glad I ſee
Thy Face and Morn return'd———

I cannot but take notice, that *Milton*, in the Conferences between *Adam* and *Eve*, had his Eye very frequently upon the Book of *Canticles*, in which there is a noble Spirit of Eaſtern Poetry, and very often not unlike what we meet with in *Homer*, who is generally placed near the Age of *Solomon*. I think there is no Queſtion but the Poet in the preceding Speech remembered thoſe two Paſſages which are ſpoken on the like Occaſion, and filled with the ſame pleaſing Images of Nature.

" MY Beloved ſpake, and ſaid unto me, Riſe up, " my Love, my Fair-one, and come away: For lo! " the Winter is paſt, the Rain is over and gone; the " Flowers appear on the Earth; the Time of the " Singing of Birds is come, and the Voice of the " Turtle is heard in our Land. The Fig-tree putteth " forth her green Figs, and the Vines with the tender " Grape give a good Smell. Ariſe, my Love, my " Fair-one, and come away."

" COME, my Beloved, let us go forth into the " Field; let us get up early to the Vineyards, let us " ſee if the Vine flouriſh, whether the tender Grape " appear, and the Pomegranates bud forth."

HIS preferring the Garden of *Eden* to that

——*Where the* Sapient *King*
Held Dalliance with his fair Ægyptian *Spouſe*,

ſhews that the Poet had this delightful Scene in his Mind.

EVE's Dream is full of thoſe *high Conceits engendring Pride*, which, we are told, the Devil endeavoured to inſtill into her. Of this Kind is that Part of it where ſhe fancies herſelf awakened by *Adam* in the following beautiful Lines:

Why ſleep'ſt thou, Eve? *Now is the pleaſant Time,*
The cool, the ſilent, ſave where Silence yields
To the night-warbling Bird, that now awake
Tunes ſweeteſt his love-labour'd Song; now reigns
Full orb'd the Moon, and with more pleaſing Light
Shadowy ſets off the Face of Things: In vain
If none regard; Heav'n wakes with all his Eyes,
Whom to behold but thee, Nature's Deſire,
In whoſe Sight all Things joy, with Raviſhment
Attracted by thy Beauty ſtill to gaze!

AN

AN injudicious Poet would have made *Adam* talk thro' the whole Work, in ſuch Sentiments as theſe. But Flattery and Falſhood are not the Courtſhip of *Milton*'s *Adam*, and could not be heard by *Eve* in her State of Innocence, excepting only in a Dream produc'd on purpoſe to taint her Imagination. Other vain Sentiments of the ſame Kind in this Relation of her Dream, will be obvious to every Reader. Tho' the Cataſtrophe of the Poem is finely preſaged on this Occaſion, the Particulars of it are ſo artfully ſhadowed, that they do not anticipate the Story which follows in the Ninth Book. I ſhall only add, that tho' the Viſion itſelf is founded upon Truth, the Circumſtances of it are full of that Wildneſs and Inconſiſtency which are natural to a Dream. *Adam*, conformable to his ſuperior Character for Wiſdom, inſtructs and comforts *Eve* upon this Occaſion.

So chear'd he his fair Spouſe, and ſhe was chear'd,
But ſilently a gentle Tear let fall
From either Eye, and wip'd them with her Hair;
Two other precious Drops that ready ſtood,
Each in their cryſtal Sluice, he ere they fell
Kiſs'd as the gracious Signs of ſweet Remorſe
And pious Awe, that fear'd to have offended.

THE Morning Hymn is written in Imitation of one of thoſe Pſalms, where, in the Overflowings of Gratitude and Praiſe, the Pſalmiſt calls not only upon the Angels, but upon the moſt conſpicuous Parts of the inanimate Creation, to join with him in extolling their Common Maker. Invocations of this Nature fill the Mind with glorious Ideas of God's Works, and awaken that divine Enthuſiaſm, which is ſo natural to Devotion. But if this calling upon the dead Parts of Nature is at all Times a proper Kind of Worſhip, it was in a particular Manner ſuitable to our firſt Parents, who had the Creation freſh upon their Minds, and had

not ſeen the various Diſpenſations of Providence, nor conſequently could be acquainted with thoſe many Topics of Praiſe which might afford Matter to the Devotions of their Poſterity. I need not remark the beautiful Spirit of Poetry which runs through this whole Hymn, nor the Holineſs of that Reſolution with which it concludes.

HAVING already mentioned thoſe Speeches which are aſſigned to the Perſons in this Poem, I proceed to the Deſcription which the Poet gives of *Raphael*. His Departure from before the Throne, and his Flight through the Choirs of Angels, is finely imaged. As *Milton* every where fills his Poem with Circumſtances that are marvellous and aſtoniſhing, he deſcribes the Gate of Heaven as framed after ſuch a Manner that it opened of itſelf upon the Approach of the Angel who was to paſs through it.

——till at the Gate
Of Heav'n arriv'd, the Gate ſelf-open'd wide,
On golden Hinges turning, as by Work
Divine the Sov'reign Architect had fram'd.

The Poet here ſeems to have regarded two or three Paſſages in the 18th *Iliad*, as that in particular, where, ſpeaking of *Vulcan*, *Homer* ſays, that he had made twenty *Tripodes*, running on golden Wheels, which, upon Occaſion, might go of themſelves to the Aſſembly of the Gods, and, when there was no more Uſe for them, return again after the ſame Manner. *Scaliger* has rallied *Homer* very ſeverely upon this Point, as M. *Dacier* has endeavoured to defend it. I will not pretend to determine, whether in this Particular of *Homer*, the Marvellous does not loſe Sight of the Probable. As the Miraculous Workmanſhip of *Milton*'s Gates is not ſo extraordinary as this of the *Tripodes*, ſo I am perſuaded he would not have mentioned it, had not he been ſupported in it by a Paſſage in the Scripture, which ſpeaks of Wheels in Heaven that had Life in them,

them, and moved of themſelves, or ſtood ſtill, in Conformity with the Cherubims whom they accompanied.

THERE is no Queſtion but *Milton* had this Circumſtance in his Thoughts, becauſe in the following Book he deſcribes the Chariot of the *Meſſiah* with *living* Wheels, according to the Plan in *Ezekiel*'s Viſion.

——Forth ruſh'd with Whirlwind Sound
The Chariot of Paternal Deity,
Flaſhing thick Flames, Wheel within Wheel undrawn,
Itſelf inſtinct with Spirit——

I queſtion not but *Boſſu*, and the two *Daciers*, who are for vindicating every Thing that is cenſured in *Homer* by ſomething parallel in Holy Writ, would have been very well pleaſed, had they thought of confronting *Vulcan*'s *Tripodes* with *Ezekiel*'s Wheels.

RAPHAEL's Deſcent to the Earth, with the Figure of his Perſon, is repreſented in very lively Colours. Several of the *French*, *Italian*, and *Engliſh* Poets have given a looſe to their Imaginations in the Deſcription of Angels: But I do not remember to have met with any ſo finely drawn, and ſo conformable to the Notions which are given of them in Scripture, as this in *Milton*. After having ſet him forth in all his heavenly Plumage, and repreſented him as alighting upon the Earth, the Poet concludes his Deſcription with a Circumſtance, which is altogether new, and imagined with the greateſt Strength of Fancy.

——Like Maia's *Son he ſtood,*
And ſhook his Plumes, that heav'nly Fragrance fill'd
The Circuit wide——

RAPHAEL's Reception by the Guardian Angels; his paſſing through the Wilderneſs of Sweets; his diſtant Appearance to *Adam*; have all the Graces that Poetry is capable of beſtowing. The Author afterwards

gives us a particular Deſcription of *Eve* in her Domeſtic Employments.

So ſaying, with diſpatchful Looks in Haſte
She turns, on hoſpitable Thoughts intent,
What Choice to chuſe for Delicacy beſt,
What Order, ſo contriv'd as not to mix
Taſtes not well join'd inelegant, but bring
Taſte after Taſte, upheld with kindlieſt Change;
Beſtirs her then, &c.

THOUGH in this, and other Parts of the ſame Book, the Subject is only the Houſewifry of our Firſt Parent, it is ſet off with ſo many pleaſing Images and ſtrong Expreſſions, as make it none of the leaſt agreeable Parts in this divine Work.

THE natural Majeſty of *Adam*, and at the ſame Time his ſubmiſſive Behaviour to the ſuperior Being, who had vouchſafed to be his Gueſt; the ſolemn *Hail* which the Angel beſtows on the Mother of Mankind, with the Figure of *Eve* miniſtring at the Table, are Circumſtances which deſerve to be admired.

RAPHAEL's Behaviour is every way ſuitable to the Dignity of his Nature, and to that Character of a Sociable Spirit with which the Author has ſo judiciouſly introduced him. He had received Inſtructions to converſe with *Adam*, as one Friend converſes with another, and to warn him of the Enemy, who was contriving his Deſtruction. Accordingly he is repreſented as ſitting down at a Table with *Adam*, and eating of the Fruits of *Paradiſe*. The Occaſion naturally leads him to his Diſcourſe on the Food of Angels. After having thus entered into Converſation with Man upon more indifferent Subjects, he warns him of his Obedience, and makes a natural Tranſition to the Hiſtory of that fallen Angel, who was employed in the Circumvention of our firſt Parents.

HAD

HAD I followed Monſieur *Boſſu*'s Method in my firſt Paper on *Milton*, I ſhould have dated the Action of *Paradiſe Loſt* from the Beginning of *Raphael*'s Speech in this Book, as he ſuppoſes the Action of the *Æneid* to begin in the ſecond Book of that Poem. I could alledge many Reaſons for my drawing the Action of the *Æneid* rather from its immediate Beginning in the firſt Book, than from its remote Beginning in the ſecond, and ſhew why I have conſidered the ſacking of *Troy* as an *Epiſode*, according to the common Acceptation of that Word. But as this would be a dry unentertaining Piece of Criticiſm, and perhaps unneceſſary to thoſe who have read my firſt Paper, I ſhall not enlarge upon it. Which ever of the Notions be true, the Unity of *Milton*'s Action is preſerved according to either of them; whether we conſider the Fall of Man in its immediate Beginning, as proceeding from the Reſolutions taken in the infernal Council; or in its more remote Beginning, as proceeding from the firſt Revolt of the Angels in Heaven. The Occaſion which *Milton* aſſigns for this Revolt, as it is founded on Hints in Holy Writ, and on the Opinion of ſome great Writers, ſo it was the moſt proper that the Poet could have made uſe of.

THE Revolt in Heaven is deſcribed with great Force of Indignation, and a fine Variety of Circumſtances. The learned Reader cannot but be pleaſed with the Poet's Imitation of *Homer* in the laſt of the following Lines.

At length into the Limits of the North
They came, and Satan took his Royal Seat
High on a Hill, far blazing, as a Mount
Rais'd on a Mount with Pyramids and Tow'rs
From Diamond Quarries hewn, and Rocks of Gold,
The Palace of great Lucifer *(ſo call*
That Structure in the Dialect of Men
Interpreted)———

HOMER mentions Perſons and Things, which he tells us in the Language of the Gods are called by different Names from thoſe they go by in the Language of Men. *Milton* has imitated him with his uſual Judgment in this particular Place, wherein he has likewiſe the Authority of Scripture to juſtify him. The Part of *Abdiel*, who was the only Spirit that in this infinite Hoſt of Angels preſerved his Allegiance to his Maker, exhibits to us a noble Moral of religious Singularity. The Zeal of the Seraphim breaks forth in a becoming Warmth of Sentiments and Expreſſions, as the Character which is given us of him denotes that generous Scorn and Intrepidity which attends heroic Virtue. The Author doubtleſs deſigned it as a Pattern to thoſe who live among Mankind in their preſent State of Degeneracy and Corruption.

So ſpake the Seraph Abdiel *faithful found,*
Among the faithleſs, faithful only he;
Among innumerable falſe, unmov'd,
Unſhaken, unſeduc'd, unterrify'd;
His Loyalty he kept, his Love, his Zeal:
Nor Number, nor Example with him wrought
To ſwerve from Truth, or change his conſtant Mind
Though ſingle. From amidſt them forth he paſs'd,
Long Way through hoſtile Scorn, which he ſuſtain'd
Superior, nor of Violence fear'd ought;
And with retorted Scorn his Back he turn'd
On thoſe proud Tow'rs to ſwift Deſtruction doom'd.

SPEC-

SPECTATOR, N° 333.

———*vocat in certamina Divos.* VIRG.

He calls embattled Deities to Arms.

WE are now entering upon the Sixth Book of *Paradise Loſt*, in which the Poet deſcribes the Battle of Angels, having raiſed his Reader's Expectation, and prepared him for it by ſeveral Paſſages in the preceding Books. I omitted quoting theſe Paſſages in my Obſervations on the former Books, having purpoſely reſerved them for the Opening of this, the Subject of which gave Occaſion to them. The Author's Imagination was ſo inflamed with this great Scene of Action, that wherever he ſpeaks of it, he riſes, if poſſible, above himſelf. Thus where he mentions *Satan* in the Beginning of his Poem.

———*Him the Almighty Power*
Hurl'd headlong flaming from th' Etherial Sky,
With hideous Ruin and Combuſtion down
To bottomleſs Perdition, there to dwell
In adamantine Chains and penal Fire,
Who durſt defy th' Omnipotent to Arms.

WE have likewiſe ſeveral noble Hints of it in the infernal Conference.

O Prince, O Chief of many throned Powers
That led th' embattel'd Seraphim to War,
Too well I ſee and rue the dire Event,

That with ſad Overthrow and foul Defeat
Hath loſt us Heav'n and all this mighty Hoſt
In horrible Deſtruction laid thus low.
But ſee the angry Victor hath recall'd
His Miniſters of Vengeance and Purſuit
Back to the Gates of Heav'n: The ſulphurous Hail,
Shot after us in Storm, o'erblown hath laid
The fiery Surge, that from the Precipice
Of Heav'n receiv'd us falling, and the Thunder
Wing'd with red Lightning and impetuous Rage,
Perhaps hath ſpent his Shafts, and ceaſes now
To bellow through the vaſt and boundleſs Deep.

THERE are ſeveral other very ſublime Images on the ſame Subject in the Firſt Book, as alſo in the Second.

What when we fled amain, purſu'd and ſtrook
With Heav'n's afflicting Thunder, and beſought
The Deep to ſhelter us; this Hell then ſeem'd
A Refuge from theſe Wounds———————.

IN ſhort, the Poet never mentions any thing of this Battle, but in ſuch Images of Greatneſs and Terror as are ſuitable to the Subject. Among ſeveral others, I cannot forbear quoting that Paſſage where the Power who is deſcribed as preſiding over the Chaos, ſpeaks in the Third Book.

Thus Satan; *and him thus the Anarch old,*
With faultring Speech and Viſage incompos'd,
Anſwer'd, I know thee, Stranger, who thou art,
That mighty leading Angel, who of late
Made head againſt Heav'n's King, tho' overthrown
I ſaw and heard; for ſuch a numerous Hoſt
Fled not in Silence th[illegible]gh the frighted Deep

With

With Ruin upon Ruin, Rout on Rout,
Confuſion worſe confounded; and Heav'n's Gates
Pour'd out by Millions her victorious Bands
Purſuing.———

IT required great Pregnancy of Invention, and Strength of Imagination, to fill this Battle with ſuch Circumſtances as ſhould raiſe and aſtoniſh the Mind of the Reader; and, at the ſame time, an Exactneſs of Judgment to avoid every thing that might appear light or trivial. Thoſe who look into *Homer*, are ſurpriſed to find his Battles ſtill riſing one above another, and improving in Horror, to the Concluſion of the *Iliad*. *Milton's* Fight of Angels is wrought up with the ſame Beauty. It is uſhered in with ſuch Signs of Wrath as are ſuitable to Omnipotence incenſed. The firſt Engagement is carried on under a Cope of Fire, occaſioned by the Flights of innumerable burning Darts and Arrows which are diſcharged from either Hoſt. The ſecond Onſet is ſtill more terrible, as it is filled with thoſe artificial Thunders, which ſeem to make the Victory doubtful, and produce a kind of Conſternation even in the Good Angels. This is followed by the tearing up of Mountains and Promontories; 'till, in the laſt Place, the *Meſſiah* comes forth in the Fulneſs of Majeſty and Terror. The Pomp of his Appearance, amidſt the Roarings of his Thunders, the Flaſhes of his Lightnings, and the Noiſe of his Chariot-wheels, is deſcribed with the utmoſt Flights of Human Imagination.

THERE is nothing in the firſt and laſt Day's Engagement which does not appear natural, and agreeable enough to the Ideas moſt Readers would conceive of a Fight between two Armies of Angels.

THE ſecond Day's Engagement is apt to ſtartle an Imagination, which has not been raiſed and qualified for ſuch a Deſcription by the reading of the antient Poets, and of *Homer* in particular. It was

certainly a very bold Thought in our Author, to aſcribe the firſt Uſe of Artillery to the Rebel Angels. But as ſuch a pernicious Invention may be well ſuppoſed to have proceeded from ſuch Authors, ſo it entered very properly into the Thoughts of that Being, who is all along deſcribed as aſpiring to the Majeſty of his Maker. Such Engines were the only Inſtruments he could have made uſe of to imitate thoſe Thunders, that in all Poetry, both Sacred and Profane, are repreſented as the Arms of the Almighty. The tearing up the Hills was not altogether ſo daring a Thought as the former. We are, in ſome meaſure, prepared for ſuch an Incident by the Deſcription of the Giants War, which we meet with among the ancient Poets. What ſtill made this Circumſtance the more proper for the Poet's Uſe, is the Opinion of many learned Men, that the Fable of the Giants War, which makes ſo great a Noiſe in Antiquity, and gave Birth to the ſublimeſt Deſcription in *Heſiod*'s Works, was an Allegory founded upon this very Tradition of a Fight between the good and bad Angels.

IT may, perhaps, be worth while to conſider with what Judgment *Milton*, in this Narration, has avoided every thing that is mean and trivial in the Deſcriptions of the *Latin* and *Greek* Poets; and, at the ſame Time, improved every great Hint which he met with in their Works upon this Subject. *Homer* in that Paſſage, which *Longinus* has celebrated for its Sublimeneſs, and which *Virgil* and *Ovid* have copied after him, tells us that the Giants threw *Oſſa* upon *Olympus*, and *Pelion* upon *Oſſa*. He adds an Epithet to *Pelion* (σειροφυλλον) which very much ſwells the Idea, by bringing up to the Reader's Imagination all the Woods that grew upon it. There is further a great Beauty in his ſingling out by Name theſe three remarkable Mountains, ſo well known to the *Greeks*. This laſt is ſuch a Beauty as the Scene of *Milton*'s War could not poſſibly furniſh him

with. *Claudian*, in his Fragment upon the Giants War, has given full Scope to that Wildneſs of Imagination which was natural to him. He tells us, that the Giants tore up whole Iſlands by the Roots, and threw them at the Gods. He deſcribes one of them in particular taking up *Lemnos* in his Arms, and whirling it to the Skies, with all *Vulcan*'s Shop in the midſt of it. Another tears up Mount *Ida*, with the River *Enipeus*, which ran down the Sides of it; but the Poet, not content to deſcribe him with this Mountain upon his Shoulders, tells us, that the River flow'd down his Back, as he held it up in that Poſture. It is viſible to every judicious Reader, that ſuch Ideas ſavour more of Burleſque than of the Sublime. They proceed from a Wantonneſs of Imagination, and rather divert the Mind than aſtoniſh it. *Milton* has taken every thing that is ſublime in theſe ſeveral Paſſages, and compoſes out of them the following great Image.

From their Foundations looſening to and fro
They pluck'd the ſeated Hills with all their Load,
Rocks, Waters, Woods, and by the ſhaggy Tops
Up-lifting bore them in their Hands: ———

WE have the full Majeſty of *Homer* in this ſhort Deſcription, improved by the Imagination of *Claudian*, without its Puerilities.

I need not point out the Deſcription of the fallen Angels ſeeing the Promontories hanging over their Heads in ſuch a dreadful Manner, with the other numberleſs Beauties in this Book, which are ſo conſpicuous, that they cannot eſcape the Notice of the moſt ordinary Reader.

THERE are indeed ſo many wonderful Strokes of Poetry in this Book, and ſuch a Variety of ſublime Ideas, that it would have been impoſſible to have given them a Place within the Bounds of this Paper. Beſides that, I find it in a great meaſure done to my Hand

Hand at the End of my Lord *Roſcommon*'s Eſſay on Tranſlated Poetry. I ſhall refer my Reader thither for ſome of the Maſter-ſtrokes in the Sixth Book of *Paradiſe Loſt*, though at the ſame time there are many others which that noble Author has not taken notice of.

MILTON, notwithſtanding the ſublime Genius he was Maſter of, has in this Book drawn to his Aſſiſtance all the Helps he could meet with among the ancient Poets. The Sword of *Michael*, which makes ſo great a Havock among the bad Angels, was given him, we are told, out of the Armory of God.

——But the Sword
Of Michael *from the Armory of God*
Was given him temper'd ſo, that neither keen
Nor ſolid might reſiſt that Edge: it met
The Sword of Satan *with ſteep Force to ſmite*
Deſcending, and in half cut ſheere——

THIS Paſſage is a Copy of that in *Virgil*, wherein the Poet tells us, that the Sword of *Æneas*, which was given him by a Deity, broke into Pieces the Sword of *Turnus*, which came from a mortal Forge. As the Moral in this Place is Divine, ſo by the way we may obſerve, that the beſtowing on a Man who is favour'd by Heaven ſuch an allegorical Weapon, is very conformable to the old Eaſtern Way of Thinking. Not only *Homer* has made uſe of it, but we find the *Jewiſh* Hero in the Book of *Maccabees*, who had fought the Battles of the choſen People with ſo much Glory and Succeſs, receiving in his Dream a Sword from the Hand of the Prophet *Jeremiah*. The following Paſſage, wherein *Satan* is deſcribed as wounded by the Sword of *Michael*, is in Imitation of *Homer*,

The

The girding Sword with discontinuous Wound
Pass'd through him, but th' Ethereal Substance clos'd
Not long divisible, and from the Gash
A Stream of nectarous Humour issuing flow'd
Sanguin, such as celestial Spirits may bleed,
And all his Armour stain'd———

HOMER tells us in the same Manner, that upon *Diomedes* wounding the Gods, there flowed from the Wound an *Ichor*, or pure kind of Blood, which was not bred from Mortal Viands; and that though the Pain was exquisitely great, the Wound soon closed up and healed in those Beings who are vested with Immortality.

I question not but *Milton*, in his Description of his furious *Moloch* flying from the Battle, and bellowing with the Wound he had received, had his Eye on *Mars* in the *Iliad*, who, upon his being wounded, is represented as retiring out of the Fight, and making an Outcry louder than that of a whole Army when it begins the Charge. *Homer* adds, that the *Greeks* and *Trojans*, who were engaged in a general Battle, were terrified on each Side with the bellowing of this wounded Deity. The Reader will easily observe how *Milton* has kept all the Horror of this Image without running into the Ridicule of it.

———*Where the Might of* Gabriel *fought,*
And with fierce Ensigns pierc'd the deep Array
Of Moloch *furious King, who him defy'd,*
And at his Chariot-wheels to drag him bound
Threaten'd, nor from the Holy One of Heav'n
Refrain'd his Tongue blasphemous; but anon
Down cloven to the Waist, with shatter'd Arms
And uncouth Pain fled bellowing.———

MILTON has likewiſe raiſed his Deſcription in this Book with many Images taken out of the Poetical Parts of Scripture. The Meſſiah's Chariot, as I have before taken notice, is form'd upon a Viſion of *Ezekiel*, who, as *Grotius* obſerves, has very much in him of *Homer's* Spirit in the Poetical Parts of his Prophecy.

THE following Lines in that glorious Commiſſion which is given the Meſſiah to extirpate the Hoſt of Rebel Angels, is drawn from a ſublime Paſſage in the Pſalms.

Go thou thou mightieſt in thy Father's Might;
Aſcend my Chariot, guide the rapid Wheels
That ſhake Heav'n's Baſis, bring forth all my War,
My Bow, my Thunder, my almighty Arms,
Gird on thy Sword on thy puiſſant Thigh.

THE Reader will eaſily diſcover many other Strokes of the ſame Nature.

THERE is no Queſtion but *Milton* had heated his Imagination with the Fight of the Gods in *Homer*, before he entered upon this Engagement of the Angels. *Homer* there gives us a Scene of Men, Heroes, and Gods mixed together in Battle. *Mars* animates the contending Armies, and lifts up his Voice in ſuch a Manner, that it is heard diſtinctly amidſt all the Shouts and Confuſion of the Fight. *Jupiter* at the ſame Time thunders over their Heads; while *Neptune* raiſes ſuch a Tempeſt, that the whole Field of Battle, and all the Tops of the Mountains, ſhake about them. The Poet tells us, that *Pluto* himſelf, whoſe Habitation was in the very Center of the Earth, was ſo affrighted at the Shock, that he leapt from his Throne. *Homer* afterwards deſcribes *Vulcan* as pouring down a Storm of Fire upon the River *Xanthus*, and *Minerva* as throwing a Rock at *Mars*; who, he tells us, covered ſeven Acres in his Fall.

AS *Homer* has introduced into his Battle of the Gods every thing that is great and terrible in Nature, *Milton* has filled his Fight of Good and Bad Angels with all the like Circumſtances of Horror. The Shout of Armies, the Rattling of Brazen Chariots, the Hurling of Rocks and Mountains, the Earthquake, the Fire, the Thunder, are all of them employed to lift up the Reader's Imagination, and give him a ſuitable Idea of ſo great an Action. With what Art has the Poet repreſented the whole Body of the Earth trembling even before it was created.

All Heaven reſounded, and, had Earth been then,
All Earth had to its Center ſhook———

IN how ſublime and juſt a Manner does he afterwards deſcribe the whole Heaven ſhaking under the Wheels of the *Meſſiah*'s Chariot, with that Exception to the Throne of God?

———*Under his burning Wheels*
The ſteadfaſt Empyrean *ſhook throughout,*
All but the Throne itſelf of God———

NOTWITHSTANDING the *Meſſiah* appears cloathed with ſo much Terror and Majeſty, the Poet has ſtill found Means to make his Readers conceive an Idea of him beyond what he himſelf was able to deſcribe.

Yet half his Strength he put not forth, but check'd
His Thunder in mid Volley, for he meant
Not to deſtroy, but root them out of Heaven.

IN a Word, *Milton*'s Genius, which was ſo great in itſelf, and ſo ſtrengthened by all the Helps of Learning, appears in this Book every way equal to his Subject, which was the moſt ſublime that could enter into

into the Thoughts of a Poet. As he knew all the Arts of affecting the Mind, he knew it was neceſſary to give it certain Reſting-places and Opportunities of recovering itſelf from Time to Time: He has therefore with great Addreſs interſperſed ſeveral Speeches, Reflexions, Similitudes, and the like Reliefs, to diverſify his Narration, and eaſe the Attention of the Reader, that he might come freſh to his great Action, and, by ſuch a Contraſt of Ideas, have a more lively Taſte of the nobler Parts of his Deſcription.

SPECTATOR, N° 339.

——Ut his exordia primis,
Omnia, et ipſe tener mundi concreverit orbis.
Tum durare ſolum, & diſcludere Nerea ponto
Cæperit, et rerum paulatim ſumere formas. VIRG.

He ſung the ſecret Seeds of Nature's Frame;
How Seas, and Earth, and Air, and active Flame,
Fell through the mighty void, and in their Fall,
Were blindly gather'd in this goodly Ball.
The tender Soil then ſtiff'ning by degrees
Shut from the bounded Earth the bounding Seas.
Then Earth and Ocean various Forms diſcloſe,
And a new Sun to the new World aroſe. DRYDEN.

LONGINUS has obſerved, that there may be a Loftineſs in Sentiments, where there is no Paſſion, and brings Inſtances out of ancient Authors to ſupport this his Opinion. The Pathetic, as that great Critic obſerves, may animate and inflame the Sublime, but is not eſſential to it. Accordingly, as he further remarks, we very often find that thoſe who excel moſt in ſtirring

up

up the Paſſions, very often want the Talent of writing in the great and ſublime Manner; and ſo on the contrary. *Milton* has ſhewn himſelf a Maſter in both theſe Ways of Writing. The ſeventh Book, which we are now entering upon, is an Inſtance of that Sublime which is not mixed and worked up with Paſſion. The Author appears in a kind of compoſed and ſedate Majeſty; and though the Sentiments do not give ſo great an Emotion as thoſe in the former Book, they abound with as magnificent Ideas. The ſixth Book, like a troubled Ocean, repreſents Greatneſs in Confuſion; the ſeventh affects the Imagination like the Ocean in a Calm, and fills the Mind of the Reader, without producing in it any thing like Tumult or Agitation.

THE Critic above-mentioned, among the Rules which he lays down for ſucceeding in the ſublime Way of Writing, propoſes to his Reader, that he ſhould imitate the moſt celebrated Authors who have gone before him, and have been engaged in Works of the ſame Nature; as, in particular, that if he writes on a poetical Subject, he ſhould conſider how *Homer* would have ſpoken on ſuch an Occaſion. By this Means one great Genius often catches the Flame from another, and writes in his Spirit without copying ſervilely after him. There are a thouſand ſhining Paſſages in *Virgil*, which have been lighted up by *Homer*.

MILTON, though his own natural Strength of Genius was capable of furniſhing out a perfect Work, has doubtleſs very much raiſed and ennobled his Conceptions, by ſuch an Imitation as that which *Longinus* has recommended.

IN this Book, which gives us an Account of the Six Days Works, the Poet received but very few Aſſiſtances from Heathen Writers, who were Strangers to the Wonders of Creation. But as there are many glorious Strokes of Poetry upon this Subject in Holy Writ, the Author has numberleſs Alluſions tot hem through the whole Courſe of this Book. The great Critic I have before mentioned, though an Heathen, has taken notice

notice of the ſublime Manner in which the Law-giver of the *Jews* has deſcribed the Creation in the firſt Chapter of *Geneſis*; and there are many other Paſſages in Scripture, which riſe up to the ſame Majeſty, where this Subject is touched upon. *Milton* has ſhewn his Judgment very remarkably, in making uſe of ſuch of theſe as were proper for his Poem, and in duly qualifying thoſe high Strains of Eaſtern Poetry, which were ſuited to Readers whoſe Imaginations were ſet to an higher Pitch than thoſe of colder Climates.

ADAM's Speech to the Angel, wherein he deſires an Account of what had paſſed within the Regions of Nature before the Creation, is very great and ſolemn. The following Lines, in which he tells him, that the Day is not too far ſpent for him to enter upon ſuch a Subject, are exquiſite in their Kind.

And the Great Light of Day yet wants to run
Much of his Race though ſteep, ſuſpenſe in Heav'n
Held by thy Voice, thy potent Voice he hears,
And longer will delay to hear thee tell
His Generation, &c.———

THE Angel's encouraging our firſt Parents in a modeſt Purſuit after Knowledge, with the Cauſes which he aſſigns for the Creation of the World, are very juſt and beautiful. The Meſſiah, by whom, as we are told in Scripture, the Worlds were made, comes forth in the Power of his Father, ſurrounded with an Hoſt of Angels, and cloathed with ſuch a Majeſty as becomes his entering upon a Work, which, according to our Conceptions, appears the utmoſt Exertion of Omnipotence. What a beautiful Deſcription has our Author raiſed upon that Hint in one of the Prophets: "And behold "there came four Chariots out from between two "Mountains, and the Mountains were Mountains of "Braſs."

About his Chariot numberleſs were pour'd
Cherub *and* Seraph, *Potentates and Thrones,*
And Virtues, winged Spirits, and Chariots wing'd,
From the Armoury of God, where ſtand of old
Myriads between two brazen Mountains lodg'd
Againſt a ſolemn Day, harneſs'd at hand;
Celeſtial Equipage; and now came forth
Spontaneous, for within them Spirit liv'd
Attendant on their Lord: Heav'n open'd wide
Her ever during Gates, Harmonious Sound
On golden Hinges moving——————

I have before taken notice of theſe Chariots of God, and of theſe Gates of Heaven, and ſhall here only add, that *Homer* gives us the ſame Idea of the latter as opening of themſelves, though he afterwards takes off from it, by telling us, that the *Hours* firſt of all removed thoſe prodigious Heaps of Clouds which lay as a Barrier before them.

I do not know any thing in the whole Poem more ſublime than the Deſcription which follows, where the Meſſiah is repreſented at the Head of his Angels, as looking down into the *Chaos*, calming its Confuſion, riding into the midſt of it, and drawing the firſt Outline of the Creation.

On Heav'nly Ground they ſtood, and from the Shore
They view'd the vaſt immeaſurable Abyſs
Outrageous as a Sea, dark, waſteful, wild,
Up from the Bottom turn'd by furious Winds
And ſurging Waves, as Mountains to aſſault
Heav'n's Height, and with the Center mix the Pole.
Silence, ye troubled Waves, and thou Deep, Peace,
Said then th' Omnific Word, your Diſcord end:
Nor ſtaid, but on the Wings of Cherubim
Up-lifted, in Paternal Glory rode

Far

Far into Chaos, *and the World unborn;*
For Chaos *heard his Voice: Him all his Train*
Follow'd in bright Proceſſion to behold
Creation, and the Wonders of his Might.
Then ſtaid the fervid Wheels, and in his Hand
He took the golden Compaſſes, prepar'd
In God's eternal Store, to circumſcribe
This Univerſe, and all created Things:
One Foot he center'd, and the other turn'd
Round through the vaſt Profundity obſcure,
And ſaid, Thus far extend, thus far thy Bounds,
This be thy juſt Circumference, O World.

THE Thought of the Golden Compaſſes is conceived altogether in *Homer*'s Spirit, and is a very noble Incident in this wonderful Deſcription. *Homer*, when he ſpeaks of the Gods, aſcribes to them ſeveral Arms and Inſtruments with the ſame Greatneſs of Imagination. Let the Reader only peruſe the Deſcription of *Minerva's Ægis*, or Buckler, in the Fifth Book of the *Iliad*, with her Spear which would overturn whole Squadrons, and her Helmet, that was ſufficient to cover an Army drawn out of an hundred Cities: The Golden Compaſſes in the above-mentioned Paſſage appear a very natural Inſtrument in the Hand of him, whom *Plato* ſomewhere calls the Divine Geometrician. As Poetry delights in cloathing abſtracted Ideas in Allegories and ſenſible Images, we find a magnificent Deſcription of the Creation formed after the ſame Manner in one of the Prophets, wherein he deſcribes the Almighty Architect as meaſuring the Waters in the Hollow of his Hand, meting out the Heavens with his Span, comprehending the Duſt of the Earth in a Meaſure, weighing the Mountains in Scales, and the Hills in a Balance. Another of them, deſcribing the Supreme Being in this great Work of Creation, repreſents him as laying the Foundations of the Earth, and

ſtretching

ſtretching a Line upon it. And in another Place as garniſhing the Heavens, ſtretching out the North over the empty Place, and hanging the Earth upon Nothing. This laſt noble Thought *Milton* has expreſſed in the following Verſe:

And Earth ſelf-balanc'd on her Center hung.

THE Beauties of Deſcription in this Book lie ſo very thick, that it is impoſſible to enumerate them in this Paper. The Poet has employed on them the whole Energy of our Tongue. The ſeveral great Scenes of the Creation riſe up to view one after another in ſuch a Manner, that the Reader ſeems preſent at this wonderful Work, and to aſſiſt among the Choirs of Angels who are the Spectators of it. How glorious is the Concluſion of the firſt Day!

——Thus was the firſt Day Ev'n and Morn;
Nor paſt uncelebrated, nor unſung
By the celeſtial Quires, when orient Light
Exhaling firſt from Darkneſs they beheld;
Birth-day of Heav'n and Earth; with Joy and Shout
The hollow univerſal Orb they fill'd.

WE have the ſame Elevation of Thought in the third Day; when the Mountains were brought forth, and the Deep was made.

Immediately the Mountains huge appear
Emergent, and their broad bare backs up-heave
Into the Clouds, their Tops aſcend the Sky:
So high as heav'd the tumid Hills, ſo low
Down ſunk a hollow Bottom broad and deep,
Capacious Bed of Waters——

WE have alſo the Riſing of the whole vegetable World deſcribed in this Day's Work, which is filled

with all the Graces that other Poets have laviſhed on their Deſcription of the Spring, and leads the Reader's Imagination into a Theatre equally ſurpriſing and beautiful.

THE ſeveral Glories of the Heavens make their Appearance on the fourth Day.

Firſt in his Eaſt the glorious Lamp was ſeen
Regent of Day, and all th' Horizon round
Inveſted with bright Rays, jocund to run
His Longitude through Heav'n's high Road: the grey
Dawn, and the Pleiades *before him danc'd*
Shedding ſweet Influence: leſs bright the Moon,
But oppoſite in levell'd Weſt was ſet,
His Mirror, with full Face borrowing her Light
From him, for other Light ſhe needed none
In that Aſpect, and ſtill the Diſtance keeps
Till Night; then in the Eaſt her turn ſhe ſhines
Revolv'd on Heav'n's great Axle, and her Reign
With thouſand leſſer Lights dividual holds,
With thouſand thouſand Stars that then appear'd
Spangling the Hemiſphere————

ONE would wonder how the Poet could be ſo conciſe in his Deſcription of the Six Days Works, as to comprehend them within the Bounds of an Epiſode, and at the ſame time ſo particular, as to give us a lively Idea of them. This is ſtill more remarkable in his Account of the fifth and ſixth Days, in which he has drawn out to our View the whole Animal Creation, from the Reptil to the Behemoth. As the Lion and the Leviathan are two of the nobleſt Productions in the World of living Creatures, the Reader will find a moſt exquiſite Spirit of Poetry in the Account which our Author gives us of them. The Sixth Day concludes with the Formation of Man, upon which the Angel takes occaſion, as he did after the Battle in Heaven,

Heaven, to remind *Adam* of his Obedience, which was the principl Deſign of this his Viſit.

THE Poet afterwards repreſents the Meſſiah returning into Heaven, and taking a Survey of his great Work. There is ſomething inexpreſſibly ſublime in this Part of the Poem, where the Author deſcribes that great Period of Time, filled with ſo many glorious Circumſtances; when the Heavens and Earth were finiſhed; when the Meſſiah aſcended up in Triumph through the Everlaſting Gates; when he looked down with Pleaſure upon his new Creation; when every Part of Nature ſeemed to rejoice in its Exiſtence; when the Morning Stars ſang together, and all the Sons of God ſhouted for Joy.

So Ev'n and Morn accompliſh'd the Sixth Day:
Yet not till the Creator from his Work
Deſiſting, tho' unwearied, up return'd,
Up to the Heav'n of Heav'ns his high Abode,
Thence to behold this new created World
Th' Addition of his Empire; how it ſhewed
In Proſpect from his Throne, how good, how fair,
Anſwering his great Idea. Up he rode
Follow'd with Acclamation and the Sound
Symphonious of ten thouſand Harps that tun'd
Angelic Harmonies: the Earth, the Air
Reſounding (thou remember'ſt, for thou heard'ſt)
The Heavens and all the Conſtellations rung,
The Planets in their Station liſt'ning ſtood,
While the bright Pomp aſcended jubilant.
Open, ye everlaſting Gates, they ſung,
Open, ye Heav'ns, your living Doors, let in
The great Creator from his Work return'd
Magnificent, his ſix Days Work, a World.

I cannot conclude this Book upon the Creation, without mentioning a Poem which has lately appeared

under that Title. The Work was undertaken with ſo good an Intention, and is executed with ſo great a Maſtery, that it deſerves to be looked upon as one of the moſt uſeful and noble Productions in our *Engliſh* Verſe. The Reader cannot but be pleaſed to find the Depths of Philoſophy enlivened with all the Charms of Poetry, and to ſee ſo great a Strength of Reaſon amidſt ſo beautiful a Redundancy of the Imagination. The Author has ſhewn us that Deſign in all the Works of Nature, which neceſſarily leads us to the Knowledge of its firſt Cauſe. In ſhort he has illuſtrated, by numberleſs and inconteſtable Inſtances, that divine Wiſdom which the Son of *Sirach* has ſo nobly aſcribed to the Supreme Being in his Formation of the World, when he tells us, that *He created her, and ſaw her, and numbered her, and poured her out upon all his Works.*

SPECTATOR, N° 291.

Sanctius his animal, mentiſque capacius altæ
Deerat adhuc, et quod dominari in cætera poſſet.
Natus homo eſt——— Ov. Met.

A Creature of a more exalted Kind
Was wanting yet, and then was Man deſign'd;
Conſcious of Thought, of more capacious Breaſt,
For Empire form'd, and fit to rule the reſt. DRYDEN.

THE Accounts which *Raphael* gives of the Battle of Angels, and the Creation of the World, have in them thoſe Qualifications which the Critics judge requiſite to an Epiſode. They are nearly related to the principal Action, and have a juſt Connexion with the Fable.

THE

THE eighth Book opens with a beautiful Deſcription of the Impreſſion which this Diſcourſe of the Archangel made on our firſt Parent. *Adam* afterwards, by a very natural curioſity, inquires concerning the Motions of thoſe celeſtial Bodies which make the moſt glorious Appearance among the ſix Days Works. The Poet here, with a great deal of Art, repreſents *Eve* as withdrawing, from this Part of their Converſation, to Amuſements more ſuitable to her Sex. He well knew that the Epiſode in this Book, which is filled with *Adam*'s Account of his Paſſion and Eſteem for *Eve*, would have been improper for her hearing, and has therefore deviſed very juſt and beautiful Reaſons for her retiring.

So ſpake our Sire, and by his Count'nance ſeem'd
Entring on ſtudious Thoughts abſtruſe: which Eve
Perceiving, where ſhe ſat retir'd in Sight,
With Lowlineſs majeſtic, from her Seat,
And Grace that won who ſaw to wiſh her Stay,
Roſe; and went forth among her Fruits and Flowers
To viſit how they proſper'd, Bud and Bloom,
Her Nurſery: they at her coming ſprung,
And touch'd by her fair Tendance gladlier grew.
Yet went ſhe not, as not with ſuch Diſcourſe
Delighted, or not capable her Ear
Of what was high: Such Pleaſure ſhe reſerved,
Adam *relating, ſhe ſole Auditreſs;*
Her Huſband the Relater ſhe preferr'd
Before the Angel, and of him to aſk
Choſe rather: he, ſhe knew, would intermix
Grateful Digreſſions, and ſolve high Diſpute
With conjugal Careſſes: from his Lip
Not Words alone pleas'd her. O when meet now
Such Pairs, in Love and mutual Honour join'd!

THE Angel's returning a doubtful Anſwer to *Adam*'s Inquiries, was not only proper for the moral

Reaſon which the Poet aſſigns, but becauſe it would have been highly abſurd to have given the Sanction of an Archangel to any particular Syſtem of Philoſophy. The chief Points in the *Ptolemaic* and *Copernican* Hypotheſis are deſcribed with great Conciſeneſs and Perſpicuity, and at the ſame time dreſſed in very pleaſing and poetical Images.

ADAM, to detain the Angel, enters afterwards upon his own Hiſtory, and relates to him the Circumſtances in which he found himſelf upon his Creation; as alſo his Converſation with his Maker, and his firſt meeting with *Eve*. There is no Part of the Poem more apt to raiſe the Attention of the Reader, than this Diſcourſe of our great Anceſtor; as nothing can be more ſurpriſing and delightful to us, than to hear the Sentiments that aroſe in the firſt Man while he was yet new and freſh from the Hands of his Creator. The Poet has interwoven every thing which is delivered upon this Subject in Holy Writ with ſo many beautiful Imaginations of his own, that nothing can be conceived more juſt and natural than this whole Epiſode. As our Author knew this Subject could not but be agreeable to his Reader, he would not throw it into the Relation of the ſix Days Works, but reſerved it for a diſtinct Epiſode, that he might have an Opportunity of expatiating upon it more at large. Before I enter on this Part of the Poem, I cannot but take notice of two ſhining Paſſages in the Dialogue between *Adam* and the Angel. The firſt is that wherein our Anceſtor gives an Account of the Pleaſure he took in converſing with him, which contains a very noble Moral.

For while I ſit with thee, I ſeem in Heav'n,
And ſweeter thy Diſcourſe is to my Ear
Than Fruits of Palm-tree (pleaſanteſt to Thirſt
And Hunger, both from Labour) at the Hour
Of ſweet Repaſt: they ſatiate, and ſoon fill,

Tho'

Tho' pleaſant; but thy Words, with Grace divine
Imbu'd, bring to their Sweetneſs no Satiety.

THE other I ſhall mention is that in which the Angel gives a Reaſon why he ſhould be glad to hear the Story *Adam* was about to relate.

For I that Day was abſent, as befel,
Bound on a Voyage uncouth and obſcure;
Far on Excurſion towards the Gates of Hell,
Squar'd in full Legion (ſuch Command we had)
To ſee that none thence iſſued forth a Spy,
Or Enemy, while God was in his Work,
Leſt he, incens'd at ſuch Eruption bold,
Deſtruction with Creation might have mix'd.

THERE is no Queſtion but our Poet drew the Image in what follows from that in *Virgil*'s Sixth Book, where *Æneas* and the *Sibyl* ſtand before the Adamantine Gates, which are there deſcribed as ſhut upon the Place of Torments, and liſten to the Groans, the Clank of Chains, and the Noiſe of Iron Whips, that were heard in thoſe Regions of Pain and Sorrow.

——Faſt we found, faſt ſhut
The diſmal Gates, and barricado'd ſtrong;
But long ere our Approaching heard within
Noiſe, other than the Sound of Dance or Song,
Torment, and loud Lament, and furious Rage.

ADAM then proceeds to give an Account of his Condition and Sentiments immediately after his Creation. How agreeably does he repreſent the Poſture in which he found himſelf, the delightful Landſkip that ſurrounded him, and the Gladneſs of Heart which grew up in him on that Occaſion?

——As new wak'd from ſoundeſt Sleep,
Soft on the flow'ry Herb I found me laid
In balmy Sweat, which with his Beams the Sun
Soon dried, and on the reeking Moiſture fed.
Straight towards Heav'n my wond'ring Eyes I turn'd,
And gaz'd a while the ample Sky, till rais'd
By quick inſtinctive Motion up I ſprung,
As thitherward endeavouring, and upright
Stood on my Feet: About me round I ſaw
Hill, Dale, and ſhady Woods, and ſunny Plains,
And liquid Laſſe of murmuring Streams; by theſe
Creatures that liv'd, and mov'd, and walk'd, or flew,
Birds on the Branches warbling; all things ſmil'd
With Fragrance, and with Joy my Heart o'erflow'd.

ADAM is afterwards deſcribed as ſurpriſed at his own Exiſtence, and taking a Survey of himſelf and of all the Works of Nature. He likewiſe is repreſented as diſcovering by the Light of Reaſon, that he and every thing about him muſt have been the Effect of ſome Being infinitely good and powerful, and that this Being had a Right to his Worſhip and Adoration. His firſt Addreſs to the Sun, and to thoſe Parts of the Creation which made the moſt diſtinguiſhed Figure, is very natural and amuſing to the Imagination.

——Thou Sun, ſaid I, fair Light,
And thou enlighten'd Earth, ſo freſh and gay,
Ye Hills and Dales, ye Rivers, Woods and Plains,
And ye that live and move, fair Creatures, tell,
Tell if you ſaw, how came I thus, how here?

HIS next Sentiment, when upon his firſt going to Sleep he fancies himſelf loſing his Exiſtence, and falling away into nothing, can never be ſufficiently admired. His Dream, in which he ſtill preſerves the Conſciouſneſs of his Exiſtence, together with his Removal into the Garden

Garden which was prepared for his Reception, are alſo Circumſtances finely imagined, and grounded upon what is delivered in Sacred Story.

THESE, and the like wonderful Incidents in this Part of the Work, have in them all the Beauties of Novelty, at the ſame time that they have all the Graces of Nature. They are ſuch as none but a great Genius could have thought of, though, upon the Peruſal of them, they ſeem to riſe of themſelves from the Subject of which he treats. In a Word, though they are natural, they are not obvious, which is the true Character of all fine Writing.

THE Impreſſion which the Interdiction of the Tree of Life left in the Mind of our firſt Parent, is deſcribed with great Strength and Judgment; as the Image of the ſeveral Beaſts and Birds paſſing in Review before him is very beautiful and lively.

——Each Bird and Beaſt behold
Approaching two and two, theſe cowring low
With Blandiſhment; each Bird ſtoop'd on his Wing:
I nam'd them as they paſs'd——

ADAM, in the next Place, deſcribes a Conference which he held with his Maker upon the Subject of Solitude. The Poet here repreſents the Supreme Being, as making an Eſſay of his own Work, and putting to the Trial that reaſoning Faculty, with which he had endued his Creature. *Adam* urges, in this divine Colloquy, the Impoſſibility of his being happy, tho' he was the Inhabitant of *Paradiſe*, and Lord of the whole Creation, without the Converſation and Society of ſome rational Creature, who ſhould partake thoſe Bleſſings with him. This Dialogue, which is ſupported chiefly by the Beauty of the Thoughts, without other poetical Ornaments, is as fine a Part as any in the whole Poem. The more the Reader examines the Juſtneſs and Delicacy of his Sentiments, the more will he find himſelf pleaſed with it. The Poet has wonderfully preſerved the Character

of Majeſty and Condeſcenſion in the Creator, and at the ſame time that of Humility and Adoration in the Creature, as particularly in the following Lines:

Thus I preſumptuous; and the Viſion bright,
As with a Smile more brightned, thus reply'd, &c.
——I, with Leave of Speech implor'd,
And humble Deprecation, thus reply'd:
Let not my Words offend thee, Heav'nly Power,
My Maker, be propitious while I ſpeak, &c.

ADAM then proceeds to give an Account of his ſecond Sleep, and of the Dream in which he beheld the Formation of *Eve*. The new Paſſion that was awakened in him at the Sight of her, is touched very finely.

Under his forming Hands a Creature grew,
Manlike, but diff'rent Sex; ſo lovely fair,
That what ſeem'd fair in all the World, ſeem'd now
Mean, or in her ſumm'd up, in her contain'd,
And in her Looks; which from that Time infus'd
Sweetneſs into my Heart, unfelt before:
And into all things from her Air inſpir'd
The Spirit of Love and amorous Delight.

ADAM's Diſtreſs upon loſing ſight of this beautiful Phantom, with his Exclamations of Joy and Gratitude at the Diſcovery of a real Creature, who reſembled the Apparition which had been preſented to him in his Dream; the Approaches he makes to her, and his Manner of Courtſhip; are all laid together in a moſt exquiſite Propriety of Sentiments.

THO' this Part of the Poem is worked up with great Warmth and Spirit, the Love which is deſcribed in it is every way ſuitable to a State of Innocence. If the Reader compares the Deſcription which *Adam* here gives of his leading Eve to the Nuptial Bower, with that which Mr. *Dryden* has made on the ſame Occaſion in a

Scene

Scene of his *Fall of Man*, he will be ſenſible of the great Care which *Milton* took to avoid all Thoughts on ſo delicate a Subject, that might be offenſive to Religion or Good-manners. The Sentiments are chaſte, but not cold, and convey to the Mind Ideas of the moſt tranſporting Paſſion, and of the greateſt Purity. What a noble Mixture of Rapture and Innocence has the Author joined together, in the Reflexion which *Adam* makes on the Pleaſures of Love, compared to thoſe of Senſe.

Thus have I told thee all my State, and brought
My Story to the Sum of earthly Bliſs,
Which I enjoy; and muſt confeſs to find
In all Things elſe Delight indeed, but ſuch
As us'd or not, works in the Mind no Change
Nor vehement Deſires; theſe Delicacies
I mean of Taſte, Sight, Smell, Herbs, Fruits, and Flowers,
Walks, and the Melody of Birds: But here
Far otherwiſe, tranſported I behold,
Tranſported touch; here Paſſion firſt I felt,
Commotion ſtrange! in all Enjoyments elſe
Superior and unmov'd, here only weak
Againſt the Charm of Beauty's pow'rful Glance:
Or Nature fail'd in me, and left ſome Part
Not proof enough ſuch Object to ſuſtain;
Or from my Side ſubducting, took perhaps
More than enough; at leaſt on her beſtow'd
Too much of Ornament in outward Shew
Elaborate, of inward leſs exact.
——————*When I approach*
Her Lovelineſs, ſo abſolute ſhe ſeems
And in herſelf complete, ſo well to know
Her own, that what ſhe wills to do or ſay
Seems wiſeſt, virtuouſeſt, diſcreeteſt, beſt:
All higher Knowledge in her Preſence falls

Degraded: Wiſdom in Diſcourſe with her
Loſes diſcountenanc'd, and like Folly ſhews;
Authority and Reaſon on her wait,
As one intended firſt, not after made
Occaſionally; and to conſummate all,
Greatneſs of Mind, and Nobleneſs, their Seat
Build in her loveliеſt, and create an Awe
About her, as a Guard Angelic plac'd.

THESE Sentiments of Love in our firſt Parent gave the Angel ſuch an Inſight into Human Nature, that he ſeems apprehenſive of the Evils which might befal the Species in general, as well as *Adam* in particular, from the Exceſs of this Paſſion. He therefore fortifies him againſt it by timely Admonitions; which very artfully prepare the Mind of the Reader for the Occurrences of the next Book, where the Weakneſs, of which *Adam* here gives ſuch diſtant Diſcoveries, brings about that fatal Event which is the Subject of the Poem. His Diſcourſe, which follows the gentle Rebuke he received from the Angel, ſhews that his Love, however violent it might appear, was ſtill founded in Reaſon, and conſequently not improper for *Paradiſe*.

Neither her outſide Form ſo fair, nor aught
In Procreation common to all Kinds,
(Though higher of the genial Bed by far,
And with myſterious Reverence I deem)
So much delights me, as theſe graceful Acts,
Thoſe thouſand Decencies that daily flow
From all her Words and Actions, mix'd with Love
And ſweet Compliance, which declare unfeign'd
Union of Mind, or in us both one Soul;
Harmony to behold in wedded Pair!

ADAM's Speech, at parting with the Angel, has in it a Deference and Gratitude agreeable to an inferior Nature, and at the ſame Time a certain Dignity and Greatneſs ſuitable to the Father of Mankind in his State of Innocence.

SPECTATOR, N° 351.

In te omnis domus inclinata recumbit. VIRG.

On thee the Fortunes of our Houſe depend.

IF we look into the three great Heroic Poems which have appeared in the World, we may obſerve that they are built upon very ſlight Foundations. *Homer* lived near 300 Years after the *Trojan* War, and, as the Writing of Hiſtory was not then in uſe among the *Greeks*, we may very well ſuppoſe, that the Tradition of *Achilles* and *Ulyſſes* had brought down but very few Particulars to his Knowledge, tho' there is no Queſtion but he has wrought into his two Poems ſuch of their remarkable Adventures as were ſtill talked of among his Contemporaries.

THE Story of *Æneas*, on which *Virgil* founded his Poem, was likewiſe very bare of Circumſtances, and by that Means afforded him an Opportunity of embelliſhing it with Fiction, and giving a full Range to his own Invention. We find, however, that he has interwoven, in the Courſe of his Fable, the principal Particulars, which were generally believed among the *Romans*, of *Æneas*'s Voyage and Settlement in *Italy*.

THE Reader may find an Abridgment of the whole Story, as collected out of the ancient Hiſtorians, and as it was received among the *Romans*, in *Dionyſius Halicarnaſſeus*.

SINCE none of the Critics have conſidered *Virgil*'s Fable with relation to this Hiſtory of *Æneas*; it may not, perhaps, be amiſs to examine it in this Light, ſo far as regards my preſent purpoſe. Whoever looks into the Abridgment above-mentioned, will find that the Character of *Æneas* is filled with Piety to the Gods, and a ſuperſtitious Obſervation of Prodigies, Oracles, and Predictions. *Virgil* has not only preſerved this Character in the Perſon of *Æneas*, but has given a Place in his Poem to thoſe particular Prophecies which he found recorded of him in Hiſtory and Tradition. The Poet took the Matters of Fact as they came down to him, and circumſtanced them after his own Manner, to make them appear the more natural, agreeable, or ſurpriſing. I believe very many Readers have been ſhocked at that ludicrous Prophecy, which one of the *Harpies* pronounces to the *Trojans* in the Third Book, namely, that before they had built their intended City, they ſhould be reduced by Hunger to eat their very Tables. But, when they hear, that this was one of the Circumſtances that had been tranſmitted to the *Romans* in the Hiſtory of *Æneas*, they will think the Poet did very well in taking notice of it. The Hiſtorian above-mentioned acquaints us, a Propheteſs had foretold *Æneas*, that he ſhould take his Voyage Weſtward, till his Companions ſhould eat their Tables; and that accordingly, upon his landing in *Italy*, as they were eating their Fleſh upon Cakes of Bread for want of other Conveniencies, they afterwards fed on the Cakes themſelves; upon which one of the Company ſaid merrily, *We are eating our Tables*. They immediately took the Hint, ſays the Hiſtorian, and concluded the Prophecy to be fulfilled. As *Virgil* did not think it proper to omit ſo material a Particular in the Hiſtory of *Æneas*, it may be worth while to conſider with how much Judgment he has qualified it, and taken off every thing that might have appeared improper for a Paſſage in an Heroic Poem. The Propheteſs who foretells it is an hungry *Harpy*, as the Perſon who diſcovers it is young *Aſcanius*.

Heus

Heus etiam menſas conſumimus, inquit Iulus!

SUCH an Obſervation, which is beautiful in the Mouth of a Boy, would have been ridiculous from any other of the Company. I am apt to think, that the changing of the *Trojan* Fleet into Water-nymphs, which is the moſt violent Machine of the whole *Æneid*, and has given Offence to ſeveral Critics, may be accounted for the ſame Way. *Virgil* himſelf, before he begins that Relation, premiſes that what he was going to tell appeared incredible, but that it was juſtified by Tradition. What further confirms me, that this Change of the Fleet was a celebrated Circumſtance in the Hiſtory of *Æneas* is, that *Ovid* has given a Place to the ſame *Metamorphoſis* in his Account of the Heathen Mythology.

NONE of the Critics I have met with having conſidered the Fable of the *Æneid* in this Light, and taken notice how the Tradition, on which it was founded, authoriſes thoſe Parts in it which appear the moſt exceptionable; I hope the Length of this Reflexion will not make it unacceptable to the curious Part of my Readers.

THE Hiſtory, which was the Baſis of *Milton*'s Poem, is ſtill ſhorter than either that of the *Iliad* or *Æneid*. The Poet has likewiſe taken care to inſert every Circumſtance of it in the Body of his Fable. The Ninth Book, which we are here to conſider, is raiſed upon that brief Account in Scripture, wherein we are told that the Serpent was more ſubtle than any Beaſt of the Field, that he had tempted the Woman to eat of the forbidden Fruit, that ſhe was overcome by this Temptation, and that *Adam* followed her Example. From theſe few Particulars *Milton* has formed one of the moſt entertaining Fables that Invention ever produced. He has diſpoſed of theſe ſeveral Circumſtances among ſo many agreeable and natural Fictions of his own, that his whole Story looks only like a Comment upon Sacred Writ, or rather ſeems to be a full and complete Relation of what the other is only an Epitome. I have inſiſted the

the longer on this Conſideration, as I look upon the Diſpoſition and Contrivance of the Fable to be the principal Beauty of the Ninth Book, which has more *Story* in it, and is fuller of Incidents, than any other in the whole Poem. *Satan*'s traverſing the Globe, and ſtill keeping within the Shadow of the Night, as fearing to be diſcovered by the Angel of the Sun, who had before detected him, is one of thoſe beautiful Imaginations with which he introduces this his ſecond Series of Adventures. Having examined the Nature of every Creature, and found out one which was the moſt proper for his Purpoſe, he again returns to Paradiſe; and, to avoid Diſcovery, ſinks by Night with a River that ran under the Garden, and riſes up again through a Fountain that iſſued from it by the Tree of Life. The Poet, who, as we have before taken notice, ſpeaks as little as poſſible in his own Perſon, and, after the Example of *Homer*, fills every Part of his Work with Manners and Characters, introduces a Soliloquy of this infernal Agent, who was thus reſtleſs in the Deſtruction of Man. He is then deſcribed as gliding through the Garden under the Reſemblance of a Miſt, in order to find out that Creature in which he deſigned to tempt our firſt Parents. This Deſcription has ſomething in it very poetical and ſurpriſing.

So ſaying, through each Thicket dark or dry,
Like a black Miſt, low creeping, he held on
His midnight Search, where ſooneſt he might find
The Serpent: him faſt ſleeping ſoon he found
In Labyrinth of many a Round ſelf-roll'd,
His Head the midſt, well ſtor'd with ſubtle Wiles.

THE Author afterwards gives us a Deſcription of the Morning, which is wonderfully ſuitable to a Divine Poem, and peculiar to that firſt Seaſon of Nature: He repreſents the Earth, before it was curſt, as a great Altar breathing out its Incenſe from all Parts, and ſending up a pleaſant Savour to the Noſtrils of its Creator; to which

which he adds a noble Idea of *Adam* and *Eve* as offering their Morning Worſhip, and filling up the univerſal Conſort of Praiſe and Adoration.

Now when a ſacred Light began to dawn
In Eden *on the humid Flowers, that breath'd*
Their Morning Incenſe, when all Things that breathe
From th' Earth's great Altar ſend up ſilent Praiſe
To the Creator, and his Noſtrils fill
With grateful Smell; forth came the human Pair,
And join'd their vocal Worſhip to the Choir
Of Creatures wanting Voice.——

THE Diſpute which follows between our two firſt Parents is repreſented with great Art. It proceeds from a Difference of Judgment, not of Paſſion, and is managed with Reaſon, not with Heat: It is ſuch a Diſpute as we may ſuppoſe might have happened in *Paradiſe*, had Man continued happy and innocent. There is a great Delicacy in the Moralities which are interſperſed in *Adam*'s Diſcourſe, and which the moſt ordinary Reader cannot but take notice of. That Force of Love which the Father of Mankind ſo finely deſcribes in the Eighth Book, and which is inſerted in the foregoing Paper, ſhews itſelf here in many beautiful Inſtances; as in thoſe fond Regards he caſt towards *Eve* at her parting from him.

Her long with ardent Look his Eye purſued
Delighted, but deſiring more her Stay.
Oft he to her his Charge of quick Return
Repeated; ſhe to him as oft engag'd
To be return'd by Noon amid the Bower.

IN his Impatience and Amuſement during her Abſence:

——Adam

——Adam *the while,*
Waiting deſirous her Return, had wove
Of choiceſt Flow'rs a Garland to adorn
Her Treſſes, and her rural Labours crown;
As Reapers oft are wont their Harveſt Queen.
Great Joy he promis'd to his Thoughts, and new
Solace in her Return, ſo long delay'd.

BUT particularly in that paſſionate Speech, where ſeeing her irrecoverably loſt, he reſolves to periſh with her rather than to live without her.

——*Some curſed Fraud*
Or Enemy hath beguil'd thee, yet unknown,
And me with thee hath ruin'd; for with Thee
Certain my Reſolution is to die.
How can I live without thee! how forego
Thy Sweet Converſe, and Love ſo dearly join'd,
To live again in theſe wild Woods forlorn!
Should God create another Eve, *and I*
Another Rib afford, yet Loſs of thee
Would never from my Heart: no, no! I feel
The Link of Nature draw me: Fleſh of Fleſh,
Bone of my Bone thou art, and from thy State
Mine never ſhall be parted, Bliſs or Woe.

THE Beginning of this Speech, and the Preparation to it are animated with the ſame Spirit as the Concluſion, which I have here quoted.

THE ſeveral Wiles which are put in practice by the Tempter, when he found *Eve* ſeparated from her Huſband, the many pleaſing Images of Nature which are intermixed in this Part of the Story, with its gradual and regular Progreſs to the fatal Cataſtrophe, are ſo very remarkable, that it would be ſuperfluous to point out their reſpective Beauties.

I have

I have avoided mentioning any particular Similitudes in my Remarks on this great Work, becauſe I have given a general Account of them in my Paper on the Firſt Book. There is one, however, in this Part of the Poem which I ſhall here quote, as it is not only very beautiful, but the cloſeſt of any in the whole Poem; I mean that where the Serpent is deſcribed as rolling forward in all his Pride, animated by the Evil Spirit, and conducting *Eve* to her Deſtruction, while *Adam* was at too great a Diſtance from her to give her his Aſſiſtance. Theſe ſeveral Particulars are all of them wrought into the following Similitude:

——Hope elevates, and Joy
Brightens his Creſt; as when a wand'ring Fire
Compact of unctuous Vapour, which the Night
Condenſes, and the Cold environs round,
Kindled through Agitation to a Flame,
(Which oft, they ſay, ſome evil Spirit attends)
Hovering and blazing with deluſive Light,
Miſleads the amaz'd Night-wanderer from his Way
To Bogs and Mires, and oft thro' Pond or Pool,
There ſwallow'd up and loſt, from Succour far.

THAT ſecret Intoxication of Pleaſure, with all thoſe tranſient Fluſhings of Guilt and Joy which the Poet repreſents in our firſt Parents upon their eating the forbidden Fruit, to thoſe Flaggings of Spirit, Damps of Sorrow, and mutual Accuſations which ſucceed it, are conceived with a wonderful Imagination, and deſcribed in very natural Sentiments.

WHEN *Dido* in the fourth *Æneid* yielded to that fatal Temptation which ruined her, *Virgil* tells us the Earth trembled, the Heavens were filled with Flaſhes of Lightning, and the Nymphs howled upon the Mountain Tops. *Milton*, in the ſame Poetical Spirit, has deſcribed all Nature as diſturbed upon *Eve*'s eating the forbidden Fruit.

So

So ſaying, her raſh Hand in evil Hour
Forth reaching to the Fruit, ſhe pluckt, ſhe eat:
Earth felt the Wound, and Nature from her Seat
Sighing, thro' all her Works gave Signs of Woe
That all was loſt———

UPON *Adam*'s falling into the ſame Guilt, the whole Creation appears a ſecond Time in Convulſions.

———*He ſcrupled not to eat*
Againſt his better Knowledge; not deceiv'd,
But fondly overcome with female Charm.
Earth trembled from her Entrails, as again
In Pangs, and Nature gave a ſecond Groan;
Sky lowr'd, and, muttering Thunder, ſome ſad Drops
Wept at completing of the mortal Sin———

AS all Nature ſuffered by the Guilt of our firſt Parents, the Symptoms of Trouble and Conſternation are wonderfully imagined, not only as Prodigies, but as Marks of her ſympathizing in the Fall of Man.

ADAM's Converſe with *Eve*, after having eaten the forbidden Fruit, is an exact Copy of that between *Jupiter* and *Juno* in the Fourteenth *Iliad*. *Juno* there approaches *Jupiter* with the Girdle which ſhe had received from *Venus*; upon which he tells her, that ſhe appeared more charming and deſirable than ſhe had ever done before, even when their Loves were at the higheſt. The Poet afterwards deſcribes them as repoſing on a Summit of Mount *Ida*, which produced under them a Bed of Flowers, the *Lotus*, the *Crocus*, and the *Hyacinth*, and concludes his Deſcription with their falling aſleep.

LET the Reader compare this with the following Paſſage in *Milton*, which begins with *Adam*'s Speech to *Eve*.

For never did thy Beauty, ſince the Day
I ſaw thee firſt and wedded thee, adorn'd
With all Perfections, ſo inflame my Senſe
With Ardor to enjoy thee, fairer now
Than ever, Bounty of this virtuous Tree.
So ſaid he, and forbore not Glance or Toy
Of amorous Intent, well underſtood
Of Eve, whoſe Eye darted contagious Fire.
Her Hand he ſeiz'd, and to a ſhady Bank
Thick over-head with verdant Roof embower'd
He led her nothing loth: Flowers were the Couch,
Panſies, and Violets, and Aſphodel,
And Hyacinth, Earth's freſheſt, ſofteſt Lap.
There they their fill of Love, and Love's Diſport
Took largely, of their mutual Guilt the Seal,
The Solace of their Sin, till dewy Sleep
Oppreſs'd them———

AS no Poet ſeems ever to have ſtudied *Homer* more, or to have reſembled him in the Greatneſs of Genius, than *Milton*, I think I ſhould have given but a very imperfect Account of his Beauties, if I had not obſerved the moſt remarkable Paſſages which look like Parallels in theſe two great Authors. I might, in the Courſe of theſe Criticiſms, have taken notice of many particular Lines and Expreſſions which are tranſlated from the *Greek* Poet; but as I thought this would have appeared too minute and over-curious, I have purpoſely omitted them. The greater Incidents, however, are not only ſet off by being ſhewn in the ſame Light with ſeveral of the ſame Nature in *Homer*, but by that Means may be alſo guarded againſt the Cavils of the Taſteleſs or Ignorant.

SPECTATOR, N° 357.

——Quis talia fando
Temperet à lachrymis? VIRG.
Who can relate ſuch Woes without a Tear?

THE Tenth Book of *Paradiſe Loſt* has a greater Variety of Perſons in it than any other in the whole Poem. The Author, upon the winding up of his Action, introduces all thoſe who had any Concern in it, and ſhews with great Beauty the Influence which it had upon each of them. It is like the laſt Act of a well-written Tragedy, in which all who had a Part in it are generally drawn up before the Audience, and repreſented under thoſe Circumſtances in which the Determination of the Action places them.

I ſhall therefore conſider this Book under four Heads, in relation to the Celeſtial, the Infernal, the Human, and the Imaginary Perſons, who have their reſpective Parts allotted in it.

TO begin with the Celeſtial Perſons: The Guardian Angels of *Paradiſe* are deſcribed as returning to Heaven upon the Fall of Man, in order to approve their Vigilance; their Arrival, their Manner of Reception, with the Sorrow which appeared in themſelves, and in thoſe Spirits who are ſaid to rejoice on the Converſion of a Sinner, are very finely laid together in the following Lines.

Up into Heav'n from Paradiſe in Haſte
Th' angelic Guards aſcended, mute and ſad
For Man, for of his State by this they knew;
Much wond'ring how the ſubtle Fiend had ſtoln

Entrance

Entrance unſeen Soon as th' unwelcome News
From Earth arriv'd at Heaven Gate, diſpleas'd
All were who hear'd: dim Sadneſs did not ſpare
That time Celeſtial Viſages, yet mixt
With Pity, violated not their Bliſs.
About the new-arriv'd in Multitudes
Th' Æthereal People ran, to hear and know
How all befel: They tow'rds the Throne ſupreme
Accountable made haſte, to make appear,
With righteous Plea, their utmoſt Vigilance,
And eaſily approv'd; when the moſt High
Eternal Father, from his ſecret Cloud
Amidſt, in Thunder utter'd thus his Voice.

THE ſame Divine Perſon who, in the foregoing Parts of this Poem, interceded for our firſt Parents before their Fall, overthrew the Rebel Angels, and created the World, is now repreſented as deſcending to *Paradiſe*, and pronouncing Sentence upon the three Offenders. The Cool of the Evening being a Circumſtance with which Holy Writ introduces this great Scene, it is poetically deſcribed by our Author, who has alſo kept religiouſly to the Form of Words, in which the three ſeveral Sentences were paſſed upon *Adam*, *Eve*, and the Serpent. He has rather choſen to neglect the Numerouſneſs of his Verſe, than to deviate from thoſe Speeches which are recorded on this great Occaſion. The Guilt and Confuſion of our firſt Parents ſtanding naked before their Judge, is touched with great Beauty. Upon the Arrival of Sin and Death into the Works of the Creation, the Almighty is again introduced as ſpeaking to his Angels that ſurrounded him.

See! with what Heat theſe Dogs of Hell advance,
To waſte and havock yonder World, which I
So fair and good created, &c.

THE

THE following Paſſage is formed upon that glorious Image in Holy Writ, which compares the Voice of an innumerable Hoſt of Angels, uttering Hallelujahs, to the Voice of mighty Thunderings, or of many Waters.

He ended, and the Heav'nly Audience loud
Sung Hallelujah, as the Sound of Seas,
Through Multitude that ſung: "Juſt are thy Ways,
"Righteous are thy Decrees in all thy Works,
"Who can extenuate thee?———

THOUGH the Author in the whole Courſe of his Poem, and particularly in the Book we are now examining, has infinite Alluſions to Places of Scripture, I have only taken notice in my Remarks of ſuch as are of a Poetical Nature, and which are woven with great Beauty into the Body of the Fable. Of this Kind is that Paſſage in the preſent Book, where, deſcribing Sin and Death as marching through the Works of Nature, he adds,

———*Behind her Death*
Cloſe following Pace for Pace, not mounted yet
On his pale Horſe———

Which alludes to that Paſſage in Scripture ſo wonderfully Poetical, and terrifying to the Imagination. "And "I looked, and behold a pale Horſe, and his Name that "ſat on him, was *Death*, and *Hell* followed with him: "And Power was given unto them over the fourth "Part of the Earth, to kill with Sword, and with "Hunger, and with Sickneſs, and with the Beaſts of "the Earth." Under this firſt Head of Celeſtial Perſons we muſt likewiſe take notice of the Command which the Angels received, to produce the ſeveral Changes in Nature, and ſully the Beauty of the Creation. Accordingly they are repreſented as infecting the Stars and Planets with malignant Influences, weakning the Light of the Sun, bringing down the Winter into

the milder Regions of Nature, planting Winds and Storms in ſeveral Quarters of the Sky, ſtoring the Clouds with Thunder, and, in ſhort, perverting the whole Frame of the Univerſe to the Condition of its criminal Inhabitants. As this is is a noble Incident in the Poem, the following Lines, in which we ſee the Angels heaving up the Earth, and placing it in a different Poſture to the Sun from what it had before the Fall of Man, is conceived with that ſublime Imagination which was ſo peculiar to this great Author.

Some ſay he bid his Angels turn aſcance
The Poles of Earth twice ten Degrees and more
From the Sun's Axle; they with Labour puſh'd
Oblique the Centric Globe———

WE are, in the ſecond Place, to conſider the Infernal Agents under the View which *Milton* has given us of them in this Book. It is obſerved by thoſe who would ſet forth the Greatneſs of *Virgil*'s Plan, that he conducts his Reader thro' all the Parts of the Earth which were diſcovered in his Time. *Aſia*, *Africa*, and *Europe* are the ſeveral Scenes of his Fable. The Plan of *Milton*'s Poem is of an infinitely greater Extent, and fills the Mind with many more aſtoniſhing Circumſtances. *Satan*, having ſurrounded the Earth ſeven Times, departs at length from *Paradiſe*. We then ſee him ſteering his Courſe among the Conſtellations, and, after having traverſed the whole Creation, purſuing his Voyage through the *Chaos*, and entering into his own Infernal Dominions.

HIS firſt Appearance in the Aſſembly of Fallen Angels, is work'd up with Circumſtances which give a delightful Surprize to the Reader; but there is no Incident in the whole Poem which does this more than the Transformation of the whole Audience, that follows the Account their Leader gives them of his Expedition. The gradual Change of *Satan* himſelf is deſcribed after *Ovid*'s Manner, and may vie with any of theſe celebrated

brated Transformations which are looked upon as the moſt beautiful Parts in that Poet's Works. *Milton* never fails of improving his own Hints, and beſtowing the laſt finiſhing Touches to every Incident which is admitted into his Poem. The unexpected Hiſs which riſes in this Epiſode, the Dimenſions and Bulk of *Satan* ſo much ſuperior to thoſe of the Infernal Spirits who lay under the ſame Transformation, with the annual Change which they are ſuppoſed to ſuffer, are Inſtances of this Kind. The Beauty of the Diction is very remarkable in this whole Epiſode, as I have obſerved in the Sixth Paper of theſe Remarks the great Judgment with which it was contrived.

THE Parts of *Adam* and *Eve*, or the Human Perſons, come next under our Conſideration. *Milton*'s Art is no where more ſhewn than in his conducting the Parts of theſe our firſt Parents. The Repreſentation he gives of them, without falſifying the Story, is wonderfully contrived to influence the Reader with Pity and Compaſſion towards them. Though *Adam* involves the whole Species in Miſery, his Crime proceeds from a Weakneſs which every Man is inclined to pardon and commiſerate, as it ſeems rather the Frailty of Human Nature, than of the Perſon who offended. Every one is apt to excuſe a Fault which he himſelf might have fallen into. It was the Exceſs of Love for *Eve* that ruined *Adam* and his Poſterity. I need not add, that the Author is juſtified in this Particular by many of the Fathers, and the moſt orthodox Writers. *Milton* has by this Means filled a great Part of his Poem with that Kind of Writing which the *French* Critics call the *Tender*, and which is in a particular Manner engaging to all Sorts of Readers.

ADAM and *Eve*, in the Book we are now conſidering, are likewiſe drawn with ſuch Sentiments as do not only intereſt the Reader in their Afflictions, but raiſe in him the moſt melting Paſſions of Humanity and Commiſeration. When *Adam* ſees the ſeveral Changes in Nature produced about him, he appears in a Diſorder of Mind

Mind ſuitable to one who had forfeited both his Innocence and his Happineſs; he is filled with Horror, Remorſe, Deſpair: In the Anguiſh of his Heart he expoſtulates with his Creator, for having given him an unaſked Exiſtence.

Did I requeſt thee, Maker, from my Clay
To mould me Man? Did I ſolicit thee
From Darkneſs to promote me? or here place
In this delicious Garden? As my Will
Concurr'd not to my Being, 'twere but right
And equal to reduce me to my Duſt,
Deſirous to reſign and render back
All I receiv'd——————

HE immediately after recovers from his Preſumption, owns his Doom to be juſt, and begs that the Death which is threatned him may be inflicted on him.

——————*Why delays*
His Hand to execute what his Decree
Fix'd on this Day? Why do I overlive?
Why am I mock'd with Death, and lengthen'd out
To deathleſs Pain? How gladly would I meet
Mortality my Sentence, and be Earth
Inſenſible! How glad would lay me down
As in my Mother's Lap? there ſhould I reſt,
And ſleep ſecure; his dreadful Voice no more
Would thunder in my Ears; no Fear of worſe
To me and to my Offſpring, would torment me
With cruel Expectation——————

THIS whole Speech is full of the like Emotion, and varied with all thoſe Sentiments which we may ſuppoſe natural to a Mind ſo broken and diſturbed. I muſt not omit that generous Concern which our firſt Father ſhews in it for his Poſterity, and which is ſo proper to affect the Reader.

——————Hide me from the Face
Of God, whom to behold was then my Height
Of Happineſs! Yet well, if here would end
The Miſery, I deſerv'd it, and would bear
My own Deſervings; but this will not ſerve.
All that I eat or drink, or ſhall beget,
Is propagated Curſe. O Voice once heard
Delightfully, Increaſe *and* Multiply;
Now Death to hear!——————
——————————In me all
Poſterity ſtands curſt! Fair Patrimony,
That I muſt leave you, Sons! O were I able
To waſte it all myſelf, and leave you none!
So diſinherited, how would you bleſs
Me now your Curſe! Ah, why ſhould all Mankind
For one Man's Fault thus guiltleſs be condemn'd,
If guiltleſs? But from me what can proceed
But all corrupt——————

WHO can afterwards behold the Father of Mankind extended upon the Earth, uttering his midnight Complaints, bewailing his Exiſtence, and wiſhing for Death, without ſympathizing with him in his Diſtreſs?

Thus Adam *to himſelf lamented loud*
Thro' the ſtill Night; not now (as ere Man fell)
Wholſome, and cool, and mild, but with black Air
Accompanied, with Damps and dreadful Gloom;
Which to his evil Conſcience repreſented
All things with double Terror. On the Ground
Outſtretch'd he lay; on the cold Ground! and oft
Curs'd his Creation; Death as oft accus'd
Of tardy Execution——————

THE

THE Part of *Eve* in this Book is no leſs paſſionate, and apt to ſway the Reader in her Favour. She is repreſented with great Tenderneſs as approaching *Adam*, but is ſpurned from him with a Spirit of Upbraiding and Indignation, conformable to the Nature of Man, whoſe Paſſions had now gained the Dominion over him. The following Paſſage, wherein ſhe is deſcribed as renewing her Addreſſes to him, with the whole Speech that follows it, have ſomething in them exquiſitely moving and pathetic.

He added not, and from her turn'd: But Eve
Not ſo repuls'd, with Tears that ceas'd not flowing,
And Treſſes all diſorder'd, at his Feet
Fell humble; and embracing them, beſought
His Peace, and thus proceeded in her Plaint:
Forſake me not thus, Adam! *Witneſs Heav'n*
What Love ſincere and Rev'rence in my Heart
I bear thee, and unweeting have offended,
Unhappily deceiv'd! Thy Suppliant
I beg, and claſp thy Knees; bereave me not
(Whereon I live!) thy gentle Looks, thy Aid,
Thy Counſel in this uttermoſt Diſtreſs,
My only Strength and Stay! Forlorn of thee,
Whither ſhall I betake me, where ſubſiſt?
While yet we live (ſcarce one ſhort Hour perhaps)
Between us two let there be Peace, &c.

ADAM's Reconcilement to her is worked up in the ſame Spirit of Tenderneſs. *Eve* afterwards propoſes to her Huſband, in the Blindneſs of her Deſpair, that to prevent their Guilt from deſcending upon Poſterity, they ſhould reſolve to live childleſs; or, if that could not be done, they ſhould ſeek their own Deaths by violent Methods. As thoſe Sentiments naturally engage the Reader to regard the Mother of Mankind with more than ordinary Commiſeration, they likewiſe contain a very fine

Moral. The Reſolution of dying to end our Miſeries, does not ſhew ſuch a Degree of Magnanimity, as a Reſolution to bear them, and ſubmit to the Diſpenſations of Providence. Our Author has therefore, with great Delicacy, repreſented *Eve* as entertaining this Thought, and *Adam* as diſapproving it.

WE are, in the laſt Place, to conſider the imaginary Perſons, or *Death* and *Sin*, who act a large Part in this Book. Such beautiful extended Allegories are certainly ſome of the fineſt Compoſitions of Genius; but, as I have before obſerved, are not agreeable to the Nature of an Heroic Poem. This of *Sin* and *Death* is very exquiſite in its Kind, if not conſidered as a Part of ſuch a Work. The Truths contained in it are ſo clear and open, that I ſhall not loſe Time in explaining them; but ſhall only obſerve, that a Reader who knows the Strength of the *Engliſh* Tongue, will be amazed to think how the Poet could find ſuch apt Words and Phraſes to deſcribe the Actions of thoſe two imaginary Perſons, and particularly in that Part where *Death* is exhibited as forming a Bridge over the *Chaos*; a Work ſuitable to the Genius of *Milton*.

SINCE the Subject I am upon gives me an Opportunity of ſpeaking more at large of ſuch Shadowy and Imaginary Perſons as may be introduced into Heroic Poems, I ſhall beg leave to explain myſelf in a Matter which is curious in its Kind, and which none of the Criticks have treated of. It is certain *Homer* and *Virgil* are full of imaginary Perſons, who are very beautiful in Poetry when they are juſt ſhewn without being engaged in any Series of Action. *Homer* indeed repreſents *Sleep* as a Perſon, and aſcribes a ſhort Part to him in his *Iliad*; but we muſt conſider, that tho' we now regard ſuch a Perſon as intirely ſhadowy and unſubſtantial, the Heathens made Statues of him, placed him in their Temples, and looked upon him as a real Deity. When *Homer* makes uſe of other ſuch Allegorical Perſons, it is only in ſhort Expreſſions, which convey an ordinary Thought to the Mind in the moſt pleaſing Manner, and

may

may rather be looked upon as Poetical Phraſes, than Allegorical Deſcriptions. Inſtead of telling us that Men naturally fly when they are terrified, he introduces the Perſons of *Flight* and *Fear*, who, he tells us, are inſeparable Companions. Inſtead of ſaying that the Time was come when *Apollo* ought to have received his Recompence, he tells us that the *Hours* brought him his Reward. Inſtead of deſcribing the Effects which *Minerva's Ægis* produced in Battle, he tells us that the Brims of it were encompaſſed by *Terror*, *Rout*, *Diſcord*, *Fury*, *Purſuit*, *Maſſacre*, and *Death*. In the ſame Figure of ſpeaking, he repreſents *Victory* as following *Diomedes*; *Diſcord* as the Mother of Funerals and Mourning; *Venus* as dreſſed by the *Graces*; *Bellona* as wearing Terror and Conſternation like a Garment. I might give ſeveral other Inſtances out of *Homer*, as well as a great many out of *Virgil*. *Milton* has likewiſe very often made uſe of the ſame Way of Speaking; as where he tells us, that *Victory* ſat on the Right Hand of the *Meſſiah* when he marched forth againſt the Rebel Angels; that at the riſing of the Sun the *Hours* unbarr'd the Gates of Light; that *Diſcord* was the Daughter of *Sin*. Of the ſame Nature are thoſe Expreſſions, where deſcribing the Singing of the Nightingale, he adds, *Silence was pleaſed*; and upon the *Meſſiah*'s bidding Peace to the *Chaos*, *Confuſion heard his Voice*. I might add innumerable Inſtances of our Poet's writing in this beautiful Figure. It is plain, that theſe I have mentioned, in which Perſons of an imaginary Nature are introduced, are ſuch ſhort Allegories as are not deſigned to be taken in the literal Senſe, but only to convey particular Circumſtances to the Reader after an unuſual and entertaining Manner. But when ſuch Perſons are introduced as principal Actors, and engaged in a Series of Adventures, they take too much upon them, and are by no means proper for an Heroic Poem, which ought to appear credible in its principal Parts. I cannot forbear therefore thinking, that *Sin* and *Death* are as improper Agents in a Work of this Nature, as *Strength* and

Neceſſity in one of the Tragedies of *Æſchylus*, who repreſented thoſe two Perſons nailing down *Prometheus* to a Rock, for which he has been juſtly cenſured by the greateſt Critics. I do not know any imaginary Perſon made uſe of in a more ſublime Manner of Thinking, than that in one of the Prophets, who deſcribing God as deſcending from Heaven, and viſiting the Sins of Mankind, adds that dreadful Circumſtance, *Before him went the Peſtilence.* It is certain this imaginary Perſon might have been deſcribed in all her purple Spots. The *Fever* might have marched before her, *Pain* might have ſtood at her Right Hand, *Phrenzy* on her Left, and *Death* in her Rear. She might have been introduced as gliding down from the Tail of a Comet, or darted upon the Earth in a Flaſh of Lightning: She might have tainted the Atmoſphere with her Breath; the very Glaring of her Eyes might have ſcattered Infection. But I believe every Reader will think, that in ſuch ſublime Writings the mentioning of her as it is done in Scripture, has ſomething in it more juſt, as well as great, than all that the moſt fanciful Poet could have beſtowed upon her in the Richneſs of his Imagination.

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——Crudelis ubique
Luctus, ubique pavor, & plurima mortis imago. VIRG.

All Parts reſound with Tumults, Plaints, and Fears,
And griſly Death in ſundry Shapes appears. DRYDEN.

MILTON has ſhewn a wonderful Art in deſcribing that Variety of Paſſions which ariſe in our firſt Parents upon the Breach of the Commandment that had been given them. We ſee them gradually paſſing from

from the Triumph of their Guilt through Remorſe, Shame, Deſpair, Contrition, Prayer, and Hope, to a perfect and complete Repentance. At the End of the Tenth Book they are repreſented as proſtrating themſelves upon the Ground, and watering the Earth with their Tears: To which the Poet joins this beautiful Circumſtance, that they offered up their penitential Prayers on the very Place where their Judge appeared to them when he pronounced their Sentence.

——They forthwith to the Place
Repairing where he judg'd them, proſtrate fell
Before him reverent, and both confeſs'd
Humbly their Faults, and Pardon begg'd, with Tears
Watering the Ground——

THERE is a Beauty of the ſame Kind in a Tragedy of *Sophocles*, where *Oedipus*, after having put out his own Eyes, inſtead of breaking his Neck from the Palace Battlements (which furniſhes ſo elegant an Entertainment for our *Engliſh* Audience) deſires that he may be conducted to Mount *Cithæron*, in order to end his Life in that very Place where he was expoſed in his Infancy, and where he ſhould then have died, had the Will of his Parents been executed.

AS the Author never fails to give a poetical Turn to his Sentiments, he deſcribes in the Beginning of this Book the Acceptance which theſe their Prayers met with, in a ſhort Allegory, formed upon that beautiful Paſſage in Holy Writ: "And another Angel came and ſtood at "the Altar, having a golden Cenſer; and there was "given unto him much Incenſe, that he ſhould offer it "with the Prayers of all Saints upon the golden Altar, "which was before the Throne: And the Smoke of "the Incenſe which came with the Prayers of the "Saints, aſcended up before God."

——To Heav'n their Pray'rs
Flew up, nor miſs'd the Way, by envious Winds
Blown vagabond or fruſtrate: in they paſs'd
Dimenſionleſs through heav'nly Doors, then clad
With Incenſe, where the golden Altar, fum'd
By their great Interceſſor, came in Sight
Before the Father's Throne——

WE have the ſame Thought expreſſed a ſecond Time in the Interceſſion of the *Meſſiah*, which is conceived in very emphatical Sentiments and Expreſſions.

AMONG the poetical Parts of Scripture, which *Milton* has ſo finely wrought into this Part of his Narration, I muſt not omit that wherein *Ezekiel*, ſpeaking of the Angels who appeared to him in a Viſion, adds, that "every one had four Faces," and that "their whole "Bodies, and their Backs, and their Hands, and their "Wings, were full of Eyes round about."

——The Cohort bright
Of watchful Cherubim, four Faces each
Had, like a double Janus, *all their Shape*
Spangled with Eyes——

THE aſſembling of all the Angels of Heaven to hear the ſolemn Decree paſſed upon Man, is repreſented in very lively Ideas. The Almighty is here deſcribed as remembering Mercy in the midſt of Judgment, and commanding *Michael* to deliver his Meſſage in the mildeſt Terms, leſt the Spirit of Man, which was already broken with the Senſe of his Guilt and Miſery, ſhould fail before him.

——Yet leſt they faint
At the ſad Sentence rigorouſly urg'd,
For I behold them ſoftned, and with Tears
Bewailing their Exceſs, all Terror hide.

THE

THE Conference of *Adam* and *Eve* is full of moving Sentiments. Upon their going abroad after the melancholy Night which they had paſſed together, they diſcover the Lion and the Eagle purſuing each of them their Prey towards the Eaſtern Gates of *Paradiſe*. There is a double Beauty in this Incident, not only as it preſents great and juſt Omens, which are always agreeable in Poetry, but as it expreſſes that Enmity which was now produced in the Animal Creation. The Poet, to ſhew the like Changes in Nature, as well as to grace his Fable with a noble Prodigy, repreſents the Sun in an Eclipſe. This particular Incident has likewiſe a fine Effect upon the Imagination of the Reader in regard to what follows; for at the ſame Time that the Sun is under an Eclipſe, a bright Cloud deſcends in the Weſtern Quarter of the Heavens, filled with an Hoſt of Angels, and more luminous than the Sun itſelf. The whole Theatre of Nature is darkned, that this glorious Machine may appear in all its Luſtre and Magnificence.

——Why in the Eaſt
Darkneſs ere Day's Mid-courſe? and Morning-light
More orient in that Weſtern Cloud that draws
O'er the blue Firmament a radiant White,
And ſlow deſcends with ſomething heav'nly fraught?
He err'd not; for by this the heav'nly Bands
Down from a Sky of Jaſper lighted now
In Paradiſe, and on a Hill made halt;
A glorious Apparition——————

I need not obſerve how properly this Author, who always ſuits his Parts to the Actors whom he introduces, has employed *Michael* in the Expulſion of our Firſt Parents from *Paradiſe*. The Archangel on this Occaſion neither appears in his proper Shape, nor in that familiar Manner with which *Raphael* the ſociable Spirit entertained the Father of Mankind before the Fall. His

Perſon, his Port, and Behaviour, are ſuitable to a Spirit of the higheſt Rank, and exquiſitely deſcribed in the following Paſſage:

———*Th' Archangel ſoon drew nigh,*
Not in his Shape celeſtial; but as Man
Clad to meet Man: Over his lucid Arms
A military Veſt of Purple flow'd,
Livelier than Melibœan, *or the Grain*
Of Sarra, *worn by Kings and Heroes old,*
In Time of Truce: Iris *had dipt the Wooff:*
His ſtarry Helm, unbuckled, ſhew'd him prime
In Manhood where Youth ended; by his Side,
As in a gliſtring Zodiac, hung the Sword,
Satan's *dire Dread, and in his Hand the Spear.*
Adam *bow'd low; he kingly from his State*
Inclin'd not, but his coming thus declar'd.

EVE's Complaint, upon hearing that ſhe was to be removed from the Garden of *Paradiſe*, is wonderfully beautiful: The Sentiments are not only proper to the Subject, but have ſomething in them particularly ſoft and womaniſh.

Muſt I then leave thee, Paradiſe? thus leave
Thee, native Soil, theſe happy Walks and Shades,
Fit Haunt of Gods? Where I had Hope to ſpend
Quiet, though ſad, the Reſpite of that Day
That muſt be mortal to us both. O Flow'rs
That never will in other Climate grow,
My early Viſitation, and my laſt
At Even, which I bred up with tender Hand
From the firſt op'ning Bud, and gave you Names;
Who now ſhall rear you to the Sun, or rank
Your Tribes, and water from th' ambroſial Fount?

Thee,

Thee, laſtly, nuptial Bower, by me adorn'd
With what to Sight or Smell was ſweet: From thee
How ſhall I part, and whither wander down
Into a lower World, to this obſcure
And wild? How ſhall we breathe in other Air
Leſs pure, accuſtom'd to immortal Fruits?

ADAM's Speech abounds with Thoughts which are equally moving, but of a more maſculine and elevated Turn. Nothing can be conceived more ſublime and poetical than the following Paſſage in it:

This moſt afflicts me, that departing hence
As from his Face I ſhall be hid, depriv'd
His bleſſed Count'nance; here I could frequent,
With Worſhip, Place by Place where he vouchſaf'd
Preſence divine, and to my Sons relate,
On this Mount he appear'd, under this Tree
Stood viſible, among theſe Pines his Voice
I heard, here with him at this Fountain talk'd:
So many grateful Altars I would rear
Of graſſy Turf, and pile up ev'ry Stone
Of Luſtre from the Brook, in Memory
Or Monument to Ages, and thereon
Offer ſweet ſmelling Gums and Fruits and Flowers.
In yonder nether World where ſhall I ſeek
His bright Appearances, or Footſteps trace?
For though I fled him angry, yet recall'd
To Life prolong'd and promis'd Race, I now
Gladly behold though but his utmoſt Skirts
Of Glory, and far off his Steps adore.

THE Angel afterwards leads *Adam* to the higheſt Mount of *Paradiſe*, and lays before him a whole Hemiſphere, as a proper Stage for thoſe Viſions which were to be repreſented on it. I have before obſerved

how the Plan of *Milton*'s Poem is in many Particulars greater than that of the *Iliad* or *Æneid*. *Virgil*'s Hero, in the laſt of theſe Poems, is entertained with a Sight of all thoſe who are to deſcend from him; but though that Epiſode is juſtly admired as one of the nobleſt Deſigns in the whole *Æneid*, every one muſt allow that this of *Milton* is of a much higher Nature. *Adam*'s Viſion is not confined to any particular Tribe of Mankind, but extends to the whole Species.

IN this great Review which *Adam* takes of all his Sons and Daughters, the firſt Objects he is preſented with exhibit to him the Story of *Cain* and *Abel*, which is drawn together with much Cloſeneſs and Propriety of Expreſſion. That Curioſity and natural Horror which ariſes in *Adam* at the Sight of the firſt dying Man, is touched with great Beauty.

But have I now ſeen Death? Is this the Way
I muſt return to native Duſt? O Sight
Of Terror foul, and ugly to behold,
Horrid to think, how horrible to feel!

THE ſecond Viſion ſets before him the Image of Death in a great Variety of Appearances. The Angel, to give him a general Idea of thoſe Effects which his Guilt had brought upon his Poſterity, places before him a large Hoſpital, or Lazar-houſe filled with Perſons lying under all kinds of mortal Diſeaſes. How finely has the Poet told us, that the ſick Perſons languiſhed under lingring and incurable Diſtempers, by an apt and judicious Uſe of ſuch imaginary Beings as thoſe I mentioned in my laſt Paper.

Dire was the Toſſing, deep the Groans! Deſpair
Tended the Sick, buſy from Couch to Couch;
And over them triumphant Death *his Dart*
Shook, but delay'd to ſtrike, though oft invok'd
With Vows, as their chief Good and final Hope.

THE

THE Paſſion which likewiſe riſes in *Adam* on this Occaſion, is very natural.

Sight ſo deform, what Heart of Rock could long
Dry-eyed behold? Adam *could not, but wept,*
Tho' not of Woman born; Compaſſion quell'd
His beſt of Man, and gave him up to Tears.

THE Diſcourſe between the Angel and *Adam*, which follows, abounds with noble Morals.

AS there is nothing more delightful in Poetry, than a Contraſt and Oppoſition of Incidents, the Author, after this melancholy Proſpect of Death and Sickneſs, raiſes up a Scene of Mirth, Love, and Jollity. The ſecret Pleaſure that ſteals into *Adam*'s Heart as he is intent upon this Viſion, is imagined with great Delicacy. I muſt not omit the Deſcription of the looſe female Troop, who ſeduced the Sons of God, as they are called in Scripture.

For that fair female Troop thou ſaw'ſt, that ſeem'd
Of Goddeſſes, ſo blithe, ſo ſmooth, ſo gay,
Yet empty of all Good, wherein conſiſts
Woman's domeſtic Honour, and chief Praiſe;
Bred only and completed to the Taſte
Of luſtful Appetence, to ſing, to dance,
To dreſs, and troule the Tongue, and roll the Eye:
To theſe that ſober Race of Men, whoſe Lives
Religious, titled them the Sons of God,
Shall yield up all their Virtue, all their Fame
Ignobly, to the Trains and to the Smiles
Of thoſe fair Atheiſts——

THE next Viſion is of a quite contrary Nature, and filled with the Horrors of War. *Adam* at the Sight of it melts into Tears, and breaks out in that paſſionate Speech.

——O what are theſe!
Death's Miniſters, not Men, who thus deal Death

In-

Inhumanly to Men, and multiply
Ten thouſandfold the Sin of him who ſlew
His Brother: for of whom ſuch Maſſacre
Make they but of their Brethren, Men of Men?

MILTON, to keep up an agreeable Variety in his Viſions, after having raiſed in the Mind of his Reader the ſeveral Ideas of Terror which are conformable to the Deſcription of War, paſſes on to thoſe ſofter Images of Triumphs and Feſtivals, in that Viſion of Lewdneſs and Luxury which uſhers in the Flood.

AS it is viſible that the Poet had his Eye upon *Ovid*'s Account of the univerſal Deluge, the Reader may obſerve with how much Judgment he has avoided every thing that is redundant or puerile in the *Latin* Poet. We do not here ſee the Wolf ſwimming among the Sheep, nor any of thoſe wanton Imaginations, which *Seneca* found fault with, as unbecoming the great Cataſtrophe of Nature. If our Poet has imitated that Verſe in which *Ovid* tells us that there was nothing but Sea, and that this Sea had no Shore to it, he has not ſet the Thought in ſuch a Light as to incur the Cenſure which Critics have paſſed upon it. The latter Part of that Verſe in *Ovid* is idle and ſuperfluous, but juſt and beautiful in *Milton*.

Jamque mare & tellus nullum diſcrimen habebant,
Nil niſi pontus erat, deerant quoque littora ponto. OVID.

——Sea cover'd Sea,
Sea without Shore—— MILTON.

IN *Milton* the former Part of the Deſcription does not foreſtal the latter. How much more great and ſolemn on this Occaſion is that which follows in our *Engliſh* Poet,

——And in their Palaces
Where Luxury late reign'd, Sea-monſters whelp'd
And ſtabled——

than

than that in *Ovid*, where we are told that the Sea-calfs lay in thoſe Places where the Goats were us'd to browze? The Reader may find ſeveral other parallel Paſſages in the *Latin* and *Engliſh* Deſcription of the Deluge, wherein our Poet has viſibly the Advantage. The Sky's being overcharged with Clouds, the deſcending of the Rains, the riſing of the Seas, and the Appearance of the Rainbow, are ſuch Deſcriptions as every one muſt take notice of. The Circumſtance relating to *Paradiſe* is ſo finely imagined, and ſuitable to the Opinions of many learned Authors, that I cannot forbear giving it a Place in this Paper.

——————Then ſhall this Mount
Of Paradiſe by Might of Waves be mov'd
Out of his Place, puſh'd by the horned Flood;
With all his Verdure ſpoil'd, and Trees adrift
Down the great River to the op'ning Gulf,
And there take root; an Iſland ſalt and bare,
The Haunt of Seals and Orcs and Sea-mews Clang.

THE Tranſition which the Poet makes from the Viſion of the Deluge, to the Concern it occaſioned in *Adam*, is exquiſitely graceful, and copied after *Virgil*, though the firſt Thought it introduces is rather in the Spirit of *Ovid*.

How didſt thou grieve then, Adam, *to behold*
The End of all thy Offspring, End ſo ſad,
Depopulation! thee another Flood,
Of Tears and Sorrow a Flood, thee alſo drown'd,
And ſunk thee as thy Sons; till gently rear'd
By th' Angel, on thy Feet thou ſtoodſt at laſt,
Tho' comfortleſs, as when a Father mourns
His Children, all in View deſtroy'd at once.

I have been the more particular in my Quotations out of the Eleventh Book of *Paradiſe Loſt*, becauſe it is not generally

generally reckoned among the moſt ſhining Books of this Poem; for which Reaſon the Reader might be apt to overlook thoſe many Paſſages in it which deſerve our Admiration. The eleventh and twelfth are indeed built upon that ſingle Circumſtance of the Removal of our Firſt Parents from *Paradiſe*; but tho' this is not in itſelf ſo great a Subject as that in moſt of the foregoing Books, it is extended and diverſified with ſo many ſurpriſing Incidents and pleaſing Epiſodes, that theſe two laſt Books can by no means be looked upon as unequal Parts of this Divine Poem. I muſt further add, that had not *Milton* repreſented our firſt Parents as driven out of *Paradiſe*, his Fall of Man would not have been complete, and conſequently his Action would have been imperfect.

SPECTATOR, N° 369.

Segniùs irritant animos demiſſa per aures,
Quam quæ ſunt oculis ſubjecta fidelibus—— HOR.

——*What we hear moves leſs than what we ſee.*
ROSCOMMON.

MILTON, after having repreſented in Viſion the Hiſtory of Mankind to the firſt great Period of Nature, diſpatches the remaining Part of it in Narration. He has deviſed a very handſome Reaſon for the Angel's proceeding with *Adam* after this Manner; though doubtleſs the true Reaſon was the Difficulty which the Poet would have found to have ſhadowed out ſo mixed and complicated a Story in viſible Objects. I could wiſh, however, that the Author had done it, whatever Pains it might have coſt him. To give my Opinion freely, I think that the exhibiting Part of the Hiſtory

Hiſtory of Mankind in Viſion, and Part in Narrative, is as if an Hiſtory-painter ſhould put in Colours one Half of his Subject, and write down the remaining Part of it. If *Milton*'s Poem flags any where, it is in this Narration, where in ſome Places the Author has been ſo attentive to his Divinity, that he has neglected his Poetry. The Narration, however, riſes very happily, on ſeveral Occaſions where the Subject is capable of Poetical Ornaments, as particularly in the Confuſion which he deſcribes among the Builders of *Babel*, and in his ſhort Sketch of the Plagues of *Ægypt*. The Storm of Hail and Fire, with the Darkneſs that overſpread the Land for three Days, are deſcribed with great Strength. The beautiful Paſſage which follows, is raiſed upon noble Hints in Scripture.

——Thus with ten Wounds
The River-dragon tam'd at length ſubmits
To let his Sojourners depart, and oft
Humbles his ſtubborn Heart; but ſtill as Ice
More harden'd after Thaw: till in his Rage
Purſuing whom he late diſmiſs'd, the Sea
Swallows him with his Hoſt; but them lets paſs
As on dry Land between two Cryſtal Walls,
Aw'd by the Rod of Moſes *ſo to ſtand*
Divided——————

THE *River-dragon* is an Alluſion to the Crocodile, which inhabits the *Nile*, from whence *Ægypt* derives her Plenty. This Alluſion is taken from that ſublime Paſſage in *Ezekiel*: "Thus ſaith the Lord God, Be-"hold I am againſt thee, *Pharaoh* King of *Ægypt*, the "great Dragon that lieth in the midſt of his Rivers, "which hath ſaid, My River is mine own, and I have "made it for myſelf." *Milton* has given us another very noble and poetical Image in the ſame Deſcription, which is copied almoſt Word for Word out of the Hiſtory of *Moſes*.

All Night he will purſue, but his Approach
Darkneſs defends between till Morning Watch;
Then thro' the fiery Pillar and the Cloud
God looking forth, will trouble all his Hoſt,
And craze their Chariot-wheels: *When by Command*
Moſes *once more his potent Rod extends*
Over the Sea; the Sea his Rod obeys;
On their embattel'd Ranks the Waves return,
And overwhelm their War:———

AS the principal Deſign of this Epiſode was to give *Adam* an Idea of the Holy Perſon, who was to reinſtate Human Nature in that Happineſs and Perfection from which it had fallen, the Poet confines himſelf to the Line of *Abraham*, from whence the *Meſſiah* was to deſcend. The Angel is deſcribed as ſeeing the Patriarch actually travelling towards the *Land of Promiſe*, which gives a particular Livelineſs to this Part of the Narration.

I ſee him, but thou canſt not, with what Faith
He leaves his Gods, his Friends, his native Soil
Ur *of* Chaldæa, *paſſing now the Ford*
To Haran, *after him a cumbrous Train*
Of Herds and Flocks, and numerous Servitude;
Not wand'ring poor, but truſting all his Wealth
With God, who call'd him, in a Land unknown.
Canaan *he now attains; I ſee his Tents*
Pitch'd about Sechem, *and the neighbouring Plain*
Of Moreh; *there by Promiſe he receives*
Gift to his Progeny of all that Land,
From Hamath *Northward to the deſert South;*
(Things by their Names I call, though yet unnam'd.)

AS *Virgil*'s Viſion in the Sixth *Æneid* probably gave *Milton* the Hint of this whole *Epiſode*, the laſt Line is a Tranſlation

Tranſlation of that Verſe where *Anchiſes* mentions the Names of Places which they were to bear hereafter.

Hæc tum nomina erunt, nunc ſunt ſine nomine terræ.

THE Poet has very finely repreſented the Joy and Gladneſs of Heart which riſes in *Adam* upon his Diſcovery of the *Meſſiah*. As he ſees his Day at a diſtance through Types and Shadows, he rejoices in it; but when he finds the Redemption of Man completed, and *Paradiſe* again renewed, he breaks forth in Rapture and Tranſport:

O Goodneſs infinite, Goodneſs immenſe!
That all this Good of Evil ſhall produce, &c.

I have hinted, in my Sixth Paper on *Milton*, that an Heroic Poem, according to the Opinion of the beſt Critics, ought to end happily, and leave the Mind of the Reader, after having conducted it through many Doubts and Fears, Sorrows and Diſquietudes, in a State of Tranquillity and Satisfaction. *Milton*'s Fable, which had ſo many other Qualifications to recommend it, was deficient in this Particular. It is here, therefore, that the Poet has ſhewn a moſt exquiſite Judgment, as well as the fineſt Invention, by finding out a Method to ſupply this natural Defect in his Subject. Accordingly he leaves the Adverſary of Mankind, in the laſt View which he gives us of him, under the loweſt State of Mortification and Diſappointment. We ſee him chewing Aſhes, grovelling in the Duſt, and loaden with ſupernumerary Pains and Torments. On the contrary, our two firſt Parents are comforted by Dreams and Viſions, cheared with Promiſes of Salvation, and, in a manner, raiſed to a greater Happineſs than that which they had forfeited: In ſhort, *Satan* is repreſented miſerable in the Height of his Triumphs, and *Adam* triumphant in the Height of Miſery.

MILTON's Poem ends very nobly. The laſt Speeches of *Adam* and the Arch-Angel are full of Moral

ral and inſtructive Sentiments. The Sleep that fell upon *Eve*, and the Effects it had in quieting the Diſorders of her Mind, produces the ſame Kind of Conſolation in the Reader, who cannot peruſe the laſt beautiful Speech, which is aſcribed to the Mother of Mankind, without a ſecret Pleaſure and Satisfaction.

Whence thou return'ſt, and whither went'ſt, I know;
For God is alſo in Sleep; and Dreams adviſe,
Which he hath ſent propitious, ſome great Good
Preſaging, ſince with Sorrow and Heart's Diſtreſs
Wearied I fell aſleep: But now lead on;
In me is no Delay: With thee to go
Is to ſtay here; without thee here to ſtay
Is to go hence unwilling; thou to me
Art all Things under Heaven, all Places thou,
Who for my wilful Crimes art baniſh'd hence.
This further Conſolation yet ſecure
I carry hence; though all by me is loſt,
Such Favour I unworthy am vouchſaf'd,
By me the promis'd Seed ſhall all reſtore.

THE following Lines, which conclude the Poem, riſe in a moſt glorious Blaze of Poetical Images and Expreſſions.

HELIODORUS in his *Æthiopics* acquaints us, that the Motion of the Gods differs from that of Mortals, as the former do not ſtir their Feet, nor proceed Step by Step, but ſlide over the Surface of the Earth by an uniform Swimming of the whole Body. The Reader may obſerve with how Poetical a Deſcription *Milton* has attributed the ſame Kind of Motion to the Angels who were to take Poſſeſſion of *Paradiſe*.

So ſpake our Mother Eve, *and* Adam *heard*
Well pleas'd, but anſwer'd not; for now too nigh
Th' Arch-Angel ſtood, and from the other Hill
To their fix'd Station all in bright Array

The

The Cherubim deſcended; on the Ground
Gliding meteorous, as ev'ning Miſt
Ris'n from a River, o'er the Mariſh glides,
And gathers ground faſt at the Lab'rer's Heel
Homeward returning. High in Front advanc'd
The brandiſh'd Sword of God before them blaz'd
Fierce as a Comet———————

THE Author helped his Invention in the following Paſſage, by reflecting on the Behaviour of the Angel, who, in Holy Writ, has the Conduct of *Lot* and his Family. The Circumſtances drawn from that Relation are very gracefully made uſe of on this Occaſion.

In either Hand the haſt'ning Angel caught
Our ling'ring Parents, and to the Eaſtern Gate
Led them direct; and down the Cliff as faſt
To the ſubjected Plain; then diſappear'd.
They looking back, &c.

THE Scene which our Firſt Parents are ſurpriſed with upon their looking back on *Paradiſe*, wonderfully ſtrikes the Reader's Imagination, as nothing can be more natural than the Tears they ſhed on that Occaſion.

They looking back, all th' Eaſtern Side beheld
Of Paradiſe, *ſo late their happy Seat,*
Wav'd over by that flaming Brand, the Gate
With dreadful Faces throng'd and fiery Arms:
Some natural Tears they dropp'd, but wip'd them ſoon;
The World was all before them, where to chuſe
Their Place of Reſt, and Providence their Guide.

IF I might preſume to offer at the ſmalleſt Alteration in this Divine Work, I ſhould think the Poem would end better with the Paſſage here quoted, than with the two Verſes which follow:

They

They Hand in Hand, with wand'ring Steps and ſlow,
Through Eden took their ſolitary Way.

THESE two Verſes, though they have their Beauty, fall very much below the foregoing Paſſage, and renew in the Mind of the Reader that Anguiſh which was pretty well laid by that Conſideration:

The World was all before them, where to chuſe
Their Place of Reſt, and Providence their Guide.

THE Number of Books in *Paradiſe Loſt* is equal to thoſe in the *Æneid*. Our Author in his Firſt Edition had divided his Poem into Ten Books, but afterwards broke the Seventh and the Eleventh each of them into two different Books, by the Help of ſome ſmall Additions. This ſecond Diviſion was made with great Judgment, as any one may ſee who will be at the Pains of examining it. It was not done for the ſake of ſuch a Chimerical Beauty as that of reſembling *Virgil* in this Particular, but for the more juſt and regular Diſpoſition of this great Work.

THOSE who have read *Boſſu*, and many of the Critics who have written ſince his Time, will not pardon me if I do not find out the particular Moral which is inculcated in *Paradiſe Loſt*. Though I can by no means think with the laſt-mentioned *French* Author, that an Epic Writer firſt of all pitches upon a certain Moral, as the Ground-work and Foundation of his Poem, and afterwards finds out a Story to it; I am, however, of Opinion, that no juſt Heroic Poem, ever was, or can be made, from whence one great Moral may not be deduced. That which reigns in *Milton* is the moſt univerſal and moſt uſeful that can be imagined: It is in ſhort this, *That Obedience to the Will of God makes Men happy, and that Diſobedience makes them miſerable.* This is viſibly the Moral of the principal Fable, which turns upon *Adam* and *Eve*, who continued in *Paradiſe* while they kept the Command that was given them, and were driven

driven out of it as ſoon as they had tranſgreſſed. This is likewiſe the Moral of the principal Epiſode, which ſhews us how an innumerable Multitude of Angels fell from their State of Bliſs, and were caſt into Hell upon their Diſobedience. Beſides this great Moral, which may be looked upon as the Soul of the Fable, there are an Infinity of Under-morals which are to be drawn from the ſeveral Parts of the Poem, and which makes this Work more uſeful and inſtructive than any other Poem in any Language.

THOSE who have criticized on the *Odyſſey*, the *Iliad*, and *Æneid*, have taken a great deal of Pains to fix the Number of Months or Days contained in the Action of each of thoſe Poems. If any one thinks it worth his while to examine this Particular in *Milton*, he will find that from *Adam*'s firſt Appearance in the Fourth Book, to his Expulſion from *Paradiſe* in the Twelfth, the Author reckons ten Days. As for that Part of the Action which is deſcribed in the three firſt Books, as it does not paſs within the Regions of Nature, I have before obſerved that it is not ſubject to any Calculations of Time.

I have now finiſhed my Obſervations on a Work which does an Honour to the *Engliſh* Nation. I have taken a general View of it under thoſe four Heads, the Fable, the Characters, the Sentiments, and the Language, and made each of them the Subject of a particular Paper. I have in the next Place ſpoken of the Cenſures which our Author may incur under each of theſe Heads, which I have confined to two Papers, though I might have enlarged the Number, if I had been diſpoſed to dwell on ſo ungrateful a Subject. I believe, however, that the ſevereſt Reader will not find any little Fault in Heroic Poetry, which this Author has fallen into, that does not come under one of thoſe Heads among which I have diſtributed his ſeveral Blemiſhes. After having thus treated at large of *Paradiſe Loſt*, I could not think it ſufficient to have celebrated this Poem in the whole, without deſcending to Particulars. I have therefore

beſtowed

beſtowed a Paper upon each Book, and endeavoured not only to prove that the Poem is beautiful in general, but to point out its particular Beauties, and to determine wherein they conſiſt. I have endeavoured to ſhew how ſome Paſſages are beautiful by being Sublime, others by being Soft, others by being Natural; which of them are recommended by the Paſſion, which by the Moral, which by the Sentiment, and which by the Expreſſion. I have likewiſe endeavoured to ſhew how the Genius of the Poet ſhines by a happy Invention, a diſtant Alluſion, or a judicious Imitation; how he has copied or improved *Homer* or *Virgil*, and raiſes his own Imaginations by the Uſe which he has made of ſeveral Poetical Paſſages in Scripture. I might have inſerted alſo ſeveral Paſſages of *Taſſo*, which our Author has imitated; but as I do not look upon *Taſſo* to be a ſufficient Voucher, I would not perplex my Reader with ſuch Quotations as might do more Honour to the *Italian* than the *Engliſh* Poet. In ſhort, I have endeavoured to particularize thoſe innumerable Kinds of Beauty, which it would be tedious to recapitulate, but which are eſſential to Poetry, and which may be met with in the Works of this great Author. Had I thought, at my firſt engaging in this Deſign, that it would have led me to ſo great a Length, I believe I ſhould never have entered upon it; but the kind Reception it has met with among thoſe whoſe Judgments I have a Value for, as well as the uncommon Demands which my Bookſeller tells me have been made for theſe particular Diſcourſes, give me no Reaſon to repent of the Pains I have been at in compoſing them.

AN

EXPLANATORY NOTES
ON THE
POETICAL WORKS
OF
MILTON,
ALPHABETICALLY DIGESTED.

A.

AARON, The ſon of Amram, the brother of Moſes, Prince of the family of Levi, High-prieſt of the Hebrews.

Abaddon, The name of the Angel of the bottomleſs pit, *Revel*, ix. 2. applied by Milton, *P. R.* iv. 624. to the bottomleſs pit itſelf.

Abarim, A hill in the land of Moab, over againſt Jericho, on the farther ſide of Jordan.

Abaſh'd, Made aſhamed.

Abaſſin, Kings, i. e. Kings of *Abaſſinia*, a country in Africa profeſſing chriſtianity; called by the Dutch the country of Preſter John, from Unchan Jahannan one of the Emperors of it.

Abbana, A river of Damaſcus, mentioned in 2 Kings, v. 12. ſuppoſed by modern travellers to be but one of the branches of Baraddy. See Maundrel's Journey, *&c.* p. 124.

A.

Abdiel, Heb. i. e. *A ſervant of God*; An holy Seraph who zealouſly oppoſed Lucifer in his revolt.

Alide, P. L. 4. 87. To bear or ſupport the conſequences of a thing.

Abortive, That which brings forth nothing. *J.*

Abraham, Heb. *Father of many nations*; The ſon of Terah, the father of the faithful; the friend of God; with whom God entered into covenant to give him a numerous poſterity, and the poſſeſſion of the land of Canaan.

Abrupt, Divided, without any thing intervening. *J.*

Abſtracted, Separated.

Abyſs, A depth without bottom.

Academe, A gymnaſium or place of exerciſe in the ſuburbs of the city of Athens, beſet with woods, taking its name from Academus.

Acanthus, the herb *Bear's-foot*.

Accaron, A city on the ſouth of Gath, about 36 miles from Jeruſalem to the weſt. It was once a place of great wealth and power, ſo that it held out a long time againſt the victorious Jews: but it is now a poor deſpicable village.

Acceſſible, That which may be approached.

Acceſſories, Men who are guilty of a felonious offence, not principally, but by participation.

Acclame, A Shout of praiſe, acclamation.

Acheron, has its name from ἀχος *dolor*, and ῥεω *fluo*, *flowing with grief*; and is repreſented accordingly, the river of ſorrow, agreeable to Virgil's character of it,

——*tenebroſa palus Acheronte refuſo.* Lib. 6 v. 107.

——where baleful Acheron ſpreads far and wide
His livid, melancholy, murmuring tide. *Pitt.*

Achieve, 1. To perform, finiſh. 2. To gain or obtain. *J.*

Achilles, The ſon of *Peleus* King of Theſſaly, and *Thetis* the Goddeſs of the ſea; a famous hero at the ſiege of Troy.

——*ſad taſk, yet argument*, &c. *Par. Loſt.* B. 9. l. 11.

i. e.

i. e. The *Paradiſe Loſt*, even in this latter part of it concerning God's anger, and Adam's diſtreſs, is a more heroic ſubject than the *Wrath of Achilles* on his foe *Hector*, whom he purſued three times round the walls of Troy, according to Homer.

Acquiſt, Acquirement, attainment.

Adam ſecond, *i. e.* JESUS CHRIST. 1 Cor. xv. 45.

Adamant, A ſtone of impenetrable hardneſs.

———gates of burning adamant. B. 2. v. 436.

Milton here alludes to Virgil, B. 6. v. 552.

Wide is the fronting gate, and, rais'd on high,
With adamantine columns threats the ſky. *Dryden.*

Adonis, The God of the Syrians, who, according to tradition died every year, and revived again. He was ſlain by a wild boar in mount Lebanon, from whence the river Adonis deſcends. When this river began to be of a reddiſh hue, as it did at a certain ſeaſon of the year (which Mr. *Maundrel* attributes to a ſort of minium, or red earth, waſhed into the river by the violence of the rain) this was their ſignal for celebrating their Adonia, or feaſts of Adonis; and the women made loud lamentations for him, ſuppoſing the river was diſcoloured with his blood.

Adramelech, Heb. *mighty*, *magnificent King*; One of the idols of *Sepharvaim*, worſhipped by them in Samaria, when tranſplanted thither by Salmanezer. "And "the Sepharvites burnt their children in the fire to "*Adramelech*." 2 *Kings*, xvi. 31.

Adria, The Adriatic Sea, now the Gulf of Venice, which ſeparates Greece and Illyricum from Italy.

Aduſt, Burnt up, ſcorched.

Ægean Iſle, ſo called from the Ægean ſea. It is a very tempeſtuous ſea between Aſia and Greece, becauſe of the contrary winds. It runneth from the White Sea into the Mediterranean Sea, and hath a vaſt Multitude of Iſles, whereof Lemnos is one.

Æolian charms, i. e. Verſes; ſuch as thoſe of Alcæus and Sappho, who were both of Mitylene in Leſbos,

an iſland belonging to the Æoliſans. *Hor.* Od. iii. 30. v. 13.

Princeps Æolium carmen *ad Italos*
Deduxiſſe modos.

It was happy Horace firſt
Who to *Æolian* ſounds attun'd th' *Auſonian* lyre.
Francis.

Aërial, Inhabiting the air.

Aery, from air. It is uſed by Milton ſometimes to ſignify ſpiritual, angelical, immaterial things.

Ætna, The higheſt mountain in Sicily, called by the inhabitants *Monte Gibello,* i. e. the Mount of Mouuts. It vomits out dreadful ſtreams of fire like thoſe of Mount Veſuvius, which often cauſe earthquakes, and great deſolation in this iſland. Virgil gives a fine deſcription of this volcano, *Æn.* Lib. iii. 571.

Afer or *Africus,* The ſouth-weſt wind, from Africa.

Affiicted, is here uſed in the Latin Senſe, Routed, ruined, utterly broken .B. 1. v. 186.

Affront, 1. Outrage, act of contempt. 2. Open oppoſition, encounter.

Aſlote, i. e. Floating, ſwimming upon the ſurface of the water.

Agape, (an adverb,) Staring with the Mouth. P. L. 5. 357.

Aggregated, Collected together, many materials heaped into one maſs.

Aghaſt, Struck with horror, as at the ſight of a ſpectre.

Agoniſtes, An actor, a prize-fighter, *Gr.* Αγωνιστης, *ludio, hiſtrio, actor ſcenicus.*

Agra, The capital of the kingdom of the ſame name, or Indoſtan in Aſia, is ſituated on the river Jemma, 300 miles N. E. of Surat. It is a large, beautiful, and populous city, 20 miles in circumference, where the Mogul frequently reſides.

Ahaz. An idolatrous King of Judah, father of *Hezekiah,* 2 *Kings,* 16.

Ajalon, Heb. An oak; The name of a ſtrong city, belonging to the Philiſtines, in the Tribe of Dan, four miles from Jeruſalem to the ſouth-eaſt. See *Joſ.* x. 12.

Alabaſter,

Alabaſter, A kind of ſoft marble, eaſier to cut, and leſs durable than the other kinds. The white is the moſt common. *J.*

Aladule, The Greater Armenia, called by the Turks (under whom the greateſt part of it is) *Aladule*, of its laſt King Aladules, ſlain by Selymus the Firſt in his retreat to Tauris, a great city in Perſia, now called Ecbatana.

Alcairo or *Cairo* (Grand) The capital of Ægypt, ſituated in a Plain at the foot of a mountain, 2 miles Eaſt of the banks of the Nile, and 100 South of the mouth of that river. It is ten miles in circuit, and is ſaid to contain near a million of ſouls, 30 or 40 frequently dwelling in a houſe. It is the ſame with ancient Memphis. Near this city ſtood the Ægyptian Babylon.

Alchemiſt, One who purſues, or profeſſes the ſcience of alchemy. *J.*

Alchemy, The more ſublime chymiſtry, which propoſes the tranſmutation of metals. *J.*

Alcides, *Hercules*, ſo called from his grandfather Alcæus. See Par. Loſt, B. 2. v. 542, *&c.* Milton here alludes to Hercules's return from the conqueſt of Œchalia a city in Bœotia, from whence he had brought Iole the King's Daughter. Deinara his wife, in jealouſy of his new miſtreſs, ſent him an invenom'd robe, which ſtuck ſo cloſe to his ſkin, that he could not pull off the one without the other. The Pain was alſo ſo exquiſite that he tore up the *Theſſalian Pines*; and Lichas, who had brought him the poiſoned robe, he threw from the top of Œta, a mountain of Theſſaly, into the Euboic ſea, the ſea near Eubœa an iſland in the Archipelago. See *Ovid*, Met. ix. 136.

Alcinous, He reigned in a Grecian Iſland in the Ionian Sea (now the Gulf of Venice) anciently called Phæacia, then Corcyra, now Corfu under the dominion of the Venetians. The ſoil is fruitful in oil, wine, and moſt excellent fruits. This Alcinous is made famous

mous for his gardens, celebrated by Homer, as alſo for the entertainment he gave to Ulyſſes.

Aleian, of *aleia*, Gr. *wandering*, A Field in Cilicia, where it is ſaid that Perſeus wandered after his fall from heaven, and died with hunger.

Algiers, The capital of the kingdom of the ſame name, the largeſt in Barbary, a good ſea-port, lying near the mouth of the river Saffran in the Mediterranean, oppoſite to the iſland Majorca.

Alimental, That which nouriſhes. *J.*

Almanſor, Arab. The *Victor*, was King of Morocco, who invaded Spain with 60,000 horſe and 100,000 foot, A. D. 1158. He uſurped the territories of the Spaniſh Moors who invited him over, was beaten by the chriſtians, and ſlain with an arrow at the ſiege of Santarin in Portugal.

Alp, *i. e.* A mountain white with ſnow, and ſo uſed by Milton for mountains in general, S. A. 620, and Par. Loſt, ii. 620. The name is indeed appropriated to the mountains which ſeparate Italy from France and Germany: but any high mountain may be ſo called.

Amalthea, Gr. *i. e. very rich and multiplying*; Daughter of Meliſſus King of Crete, a miſtreſs and nurſe of Jupiter which fed him with goats milk and honey; and likewiſe mother of Bacchus. Jupiter gave her a *horn of plenty* which ſupplied her with every thing. Hence the *copia-cornu*.

Amara, A high mountain in Abyſſinia, about 90 miles in compaſs, a day's journey high, and ſurrounded with rocks, with only one entrance into it. On the top are many beautiful palaces, where the King's children are educated, and the younger ſons kept that they may not diſturb the government.

Amarant, Gr. *unfading*. A Flower of a purple-velvet colour, which, tho' gathered, keeps its beauty, and when all other flowers fade, recovers its luſtre by being ſprinkled with a little water. It is uſed as an emblem of immortality.

Amazonian,

Amazonian, of the *Amazons*, A warlike nation of women in Scythia near Mæotis; who, when they had a mind to have children, ſent for men that lived near them to get them with child, but to ſtay with them no longer (one of them came to Alexander for that purpoſe); and if they bore male children, they lamed or crippled them; if female, they cut off their right breaſts, that it ſhould be no hindrance to them in throwing their javelins or darts.

Amber, A yellow tranſparent ſubſtance, of a gummous conſiſtence.

Ambient, ſurrounding, encompaſſing. *J.*

Ambition, *Us'd no ambition*, S. A. 247. that is, not going about with ſtudiouſneſs and affectation to gain praiſe, alluding to the origin of the Word in Latin, from *ambire*, to go about.

Ambroſia, 1. The imaginary food of the Gods. 2. The name of a Plant. *J.*

Amerce, P. L. 1. 609. To deprive, to forfeit. It properly ſignifies to mulct, to fine; but here it has ſtrange affinity with the Greek αμειδω, to deprive, to take away.

Amice, The firſt or undermoſt part of a prieſt's habit, over which he wears the *Alb*. Derived from the Latin *amicio*, to cloath.

Amity, Friendſhip.

Ammiral, uſed by Milton for Admiral, as thinking it of a better ſound, or as coming nearer its extraction *Ammiraglio*.

Ammon, Gr. a ram; The name of Jupiter, worſhipped in Africa under the ſhape of a ram, where alſo he had a famed oracle.

Amphiſbæna, A ſerpent that is ſaid to have an head at both ends, and to go both ways; of which the word (from αμφι and βαινω) is expreſſive. See *Lucan*, *Pharſ.* ix. 696.

Amplitude, Capacity.

And amplitude of mind to greateſt Deeds. *P. R.* 139.

In which expreſſion (ſays Mr. Thyer) there is a great deal of dignity as well as ſignificancy; and none certainly could have been better ſelected to expreſs the idea which the Poet intended to convey.

Amram, The Father of Aaron.

Anarch, An author of confuſion. *J.*

Angola, A country of Africa, principally inhabited by negroes, and whither moſt European nations reſort to purchaſe ſlaves for their American plantations. This country is ſituated between 5 and 16 Deg. S. Lat. and 16 and 15 E. Lon.

Announce, P. R. 4. 504. To publiſh, to proclaim.

Antæus, A giant of prodigious ſtrength, the ſon of *Neptune* and *Terra*, or *Earth*, who dwelt at Iraſſa a place in Libya; who, when knocked down by Hercules, immediately received new ſtrength from his mother. For which reaſon Hercules held him up in his left hand, and daſhed his brains out between earth and heaven.

Antarctic South, contrary to Arctic North, from αρκτος the bear, the moſt conſpicuous conſtellation near the North Pole.

Antipater, A native of Idumæa, and father of Herod, who (according to Joſephus) abounded in riches, for the ſake of which *Mark Antony* raiſed his ſon Herod to the throne of Judah. See *Antiq.* Book 14. c. 1.

Aonian mountain, A poetical expreſſion for ſoaring to a height above other poets. The mountains of Bœotia, antiently called *Aonia*, were ſuppoſed by the antients the haunt of the Muſes; and thus *Virgil Ecl.* vi. 65.

Apathy, Exemption from paſſion. *J.*

Apocalypſe, Revelation; a Word uſed only of the Sacred Writings. *J.*

Apoſtacy, Departure from what a man has profeſſed. It is generally applied to religion. *J.*

Appaid, Satisfied. *J.*

Appetence, Carnal deſire. *J.*

Aquilo or *Boreas*, i. e. the *North-wind*; who, according to the fable, carried off by force *Orithyia* daughter of Erictheus

Erictheus King of Athens. *Ovid. Met.* 6. Fab. 9. Milton hath invented this fine fable (Poem 1. on the Death of an infant) of Winter's rape upon his ſiſter's daughter on the ſame grounds as that of Boreas on the daughter of Erectheus, whom he raviſhed as ſhe croſſed over the river Ilyſus (as Apollonius ſays, B. 3.) *i. e.* ſhe was drowned in a high wind, croſſing that river.

Arabian, from Arabia, a country of large extent in Aſia. Its three principal ſubdiviſions are Arabia Felix, Arabia Deſerta, and Arabia Petræa.

Arbitreſs, Witneſs, ſpectatreſs.

Arboret, A ſmall tree, or ſhrub.

Arborous, Belonging to a tree.

Arcadian, from Arcadia, a country in Peloponneſus having very good paſture ground, and therefore abounding with ſhepherds, who were given to muſic, and particularly excelled in the pipe. Pan was the peculiar God of this country.

Architrave, That part of a column which lies immediately upon the capital, and is the loweſt member of the entablature *J.*

Argeſtes, Lat. and Gr. White as ſilver, becauſe it clears the ſky. The North-eaſt wind.

Argo, Gr. i. e. *ſwift*; The ſhip wherein Jaſon and other valiant Greeks made a famous expedition to Colchos upon the Pontus, to bring from thence the golden fleece into Greece. This expedition of the *Argonauts* was much celebrated in antient hiſtory.

Argob, Heb. *A lump of earth or gravel.* A large, fruitful, and populous country lying on the Eaſt of Jordan among the mountains, and belonged to Og King of Baſan. It was afterwards called Trachonitis, *Luke* iii. 1.

Argus, A ſhepherd who had an hundred eyes, and whom Juno ſet to watch the loves of Jove. Jupiter was diſpleaſed with ſuch a ſpy (employed Mercury to lull Argus aſleep and kill him; which he did with his pipe and rod (to which Milton refers, Book xi. 133.)

and cut off his head. He was afterwards transformed into a ſtately peacock. See the ſtory, *Ovid, Met.* i. 625, *&c.*

Ariel, Heb. *The lion of God*, or ſtrong lion, one of the evil ſpirits, of remarkable ferocity.

Aries, Lat. The *Ram*, The firſt ſign in the zodiac, when the ſun enters into which, the days and nights are equal.

Arimaſpian, The Arimaſpians were an one-eyed people of Scythia who adorned their hair with gold, and between whom and the Gryphons there were continual wars about gold; the Gryphons guarding it, the Arimaſpians taking it away whenever they had opportunity.

Arioch, Heb. *A fierce and terrible lion*; one of the evil ſpirits.

Armoric, from Armorica, ſince called *Bretagne*, of the Britons who ſettled there.

Arnon, A river, which was the boundary of the country of the Ammonites on the South.

Aroar, Heb. *heat* or *deſtroyed*; A city of the Moabites on the river Arnon.

Arreed, to adviſe, direct. *J.*

Artaxata, The chief city of Armenia, ſeated upon the river Araxes.

Aſcalon, Heb. An *ignominious fire*; A city of Paleſtine, where there was a temple dedicated to the idol Dagon.

Aſcalonite, An inhabitant of Aſcalon.

Aſtaroth. See *Baalim*.

Aſmadai, Heb. *to deſtroy*: The luſtful and deſtroying angel *Aſmodeus*, mentioned *Tobit* iii. 9. who deprived Sarah of her ſeven huſbands; but after that ſhe was married to the ſon of Tobit, he was driven away by the fumes of the heart and liver of a fiſh.

Aſphaltic pool, or the lake Aſphaltis, A collection of waters in Paleſtine, in Aſia, into which the river Jordan runs, imagined to be the place where Sodom and Gomorrah were anciently ſituated.

Aſphaltus, The bitumen of this lake, which exactly reſembles

ſembles pitch, and is only diſtinguiſhable by its ſulphureous ſmell and taſte.

Aſphodel, A poetical name of the flower Daydilly.

Aſparamont, A romantic name of a place in Orlando Furioſo.

Aſſyria, Heb. The *bleſſed*, ſo called from Aſſur the ſon of Shem; A large and fertile country in Aſia. This is one of the empires we have the earlieſt knowledge of, which laſted 1200 years from Nimrod the firſt ſovereign to Sardanapalus the laſt.

Aſtarte, The Goddeſs of the Phœnicians, the ſame with Aſtoreth. The moon was adored under this name. She is rightly ſaid (Book i. 437.) *to come in troop* with Aſtoreth, as ſhe was one of them, the moon with the ſtars. She is likewiſe called the Goddeſs of the Zidonians, and the abomination of the Zidonians, 2 *Kings* xxiii. 13. She was worſhipped very much in Zidon or Sidon, a famous city of the Phœnicians ſituated upon the Mediterranean. Solomon, who had many wives that were foreigners, was prevailed upon by them to introduce the worſhip of this Goddeſs into Iſrael, 1 *Kings* xi. 5. and built her a temple on the Mount of Olives; which, on account of this and other idols, is called the mountain of corruption, 2 *Kings* xxiii. 13. as here by the Poet, the *offenſive mountain*, and before, that *opprobrious hill*, and that *hill of ſcandal*.

Aſtma, A frequent, difficult, and ſhort reſpiration, joined with a hiſſing ſound, a cough. *J.*

Aſtonied, A word uſed for aſtoniſhed. *J.*

Aſtound, To aſtoniſh, to confound with fear or wonder. *J.*

Aſtracan, A conſiderable part of the Czar's dominion, formerly a Tartarian kingdom, with a capital city of the ſame name, near the mouth of the river Volga at its fall into the Caſpian Sea.

Aſtræa, or the Virgin, One of the twelve ſigns of the zodiac.

Aſtronomer, He that ſtudies the celeſtial motions. *J.*

Atabalipa, The laſt, and one of the moſt peaceable Emperors of Peru in America.

Athens, anciently the capital of Attica; famous for its learned men, and the extraordinary eloquence which flouriſhed there: now called Setines.

Atheous, P. R. 1. 487. Atheiſtic, Godleſs.

Atlantic ſtone, *i. e.* marble.

Atlantic Sea, The great Weſtern ocean.

Atlas, A chain of mountains running from E. to W. through the North of Africa, from which the ſea between the latter and America has taken the name of the Atlantic Ocean. Dr. Shaw aſſures us, that they are not of that uncommon height and magnitude aſcribed to them by the ancients.

Alſo, A great aſtronomer; inſomuch that he is ſaid to have borne heaven on his ſhoulders.

Atrophy, Want of nouriſhment; a diſeaſe. *J.*

Attent, Intent, attentive.

Attrite, Worn by rubbing. *J.*

Attune, To make any thing muſical. *J.*

Auditreſs, The woman that hears. *J.*

Avon, A river that has its riſe in Leiceſterſhire, and falls into the Severn below Briſtol.

Auran, or Haran, or Charran, or Charræ; A city of Meſopotamia near the Euphrates.

Aurora, The Goddeſs of the morning; ſo uſed by poets for the morning itſelf. The fan of winds among the leaves may be properly called the fan of the morning.

Auſonian of Auſonius, becauſe Auſonius, the ſon of Ulyſſes by Calypſo is ſaid to have reigned there; A part of Italy between Benevent and Cales. But afterwards, in later authors and here, this word denoted all Italy in general.

Azazel, A name uſed for ſome *demon* or *devil* by ſeveral antient authors Jewiſh and Chriſtian. It is derived from two Hebrew words, *az* and *azel*, ſignifying brave in retreating; a proper appellation for the ſtandard-bearer of the fallen angels.

Azores,

B.

Azores, The name of ſeveral iſlands in the Atlantic Ocean, ſituated between 36 and 4 deg. N. Lat. and between 25 and 33 W. Long.

Azotus or Aſhdod, A city in Paleſtine, where Dagon had a temple.

Azure, Blue, faint-blue. *J.*

Azza for Gaza, A city of the Philiſtines.

B.

Baalim, *Lords*, and *Aſtaroth*, *Flocks* or *Riches*. Theſe are properly named together, as they frequently are in Scripture; and there were many Baalim and Aſtaroth. They were the general names of the Gods and Goddeſſes of Syria and Paleſtine, and the neighbouring countries. It is ſuppoſed, that by them is meant the ſun, and the hoſt of heaven.

Babel, i. e. *Confuſion*, The tower ſo called becauſe God then confounded the languages of theſe impious builders. *Gen.* xi. 1——10.

Babylon. It was the ancient metropolis of Aſſyria; was formerly the largeſt, nobleſt, and moſt magnificent city in the whole world; founded by Nimrod, but perfected by Semiramis. Modern travellers cannot now determine the place where it ſtood.

Bacchus, The natural ſon of Jupiter by Semele; the God of wine, becauſe he firſt planted vines.

Bactra, The chief city of Bactria, a province of Perſia, famous for its fruitfulneſs.

Baleful, Sorrowful, ſad. *J.*

Ban, Interdiction. *J.*

Bandite, A man outlawed.

Barbaric, Foreign, far-fetched. *J.*

——————Barbaric pearl and gold. B. ii. 4.

In alluſion to the cuſtom uſed at the coronation of ſome kings in the Eaſt of ſhowering gold and precious ſtones upon their heads. And this pearl and gold is called *Barbaric pearl* and *gold*, after the manner of the

the Greeks and Romans, who accounted all other nations *barbarous*.

Barb'd, Bearded, headed with fire; of the French *barbe*, and the Latin *barba*.

Baria, A city and province of dry ſandy Libya. Thus *Virg.* B. iv. 42.

Then the dread Syrtes ſtretch'd along the main,
And then the wild Barbarians range the plain. *Pitt.*

Barricado'd, Fortified, barr'd. *J.*

Baſan, A large populous country of the Ammonites.

Battailous, Warlike; with military appearance. *J.*

Battallion, A diviſion of an army, a troop, a body of forces. *J.*

Batten, To fatten, to make fat; to feed plenteouſly.

Beach, The ſhore, the ſtrand. *J.*

Beatific, Bleſſed. It is uſed only of heavenly fruition after death. *J.*

Beatitude paſt utterance, B. iii. 62. Our author here alludes to the beatific viſion, in which divines ſuppoſe the happineſs of the ſaints to conſiſt.

Bedrop, To beſprinkle, to mark with drops. *J.*

Beelzebub, *The Lord of Flies*, An idol worſhipped at Ekron, a city of the Philiſtines, 2 *Kings* i. 2. He is called the Prince of Devils, *Mat.* xii. 24. and therefore deſervedly made ſecond to Satan

Beerſaba, The ſouthermoſt extremity of the Holy Land.

Behemoth, A creature deſcribed in Job, and underſtood by the generality of interpreters to mean the elephant. But Bochart and other later critics have endeavoured to ſhow that Behemoth is the river-horſe, and Leviathan the crocodile. It ſeems as if Milton was of the latter opinion by his mentioning afterwards the *river horſe* and *ſcaly crocodile*.

Beheſt, Command, precept. *J.*

Belated, Benighted. *J.*

Beldam, An old woman, generally a term of contempt, marking the laſt degree of old age, with all its faults and

and miſeres: From the French *belle dame*, which of old ſignified an old woman.

Belial, A lewd, *timorous*, ſl thful ſpirit. It does not appear that he was ever worſhipped: but lewd profligate fellows, ſuch as regard neither God nor man, are called in ſcripture, ſons of Belial.

Bellerophon, A beautiful and valiant youth, ſon of Glaucus; who, refuſing the amorous application of Antia wife of Prætus King of Argus, was by falſe ſuggeſtions, like thoſe of Joſeph's miſtreſs to her huſband, ſent into Lycia with letters deſiring his deſtruction; where he was put on ſeveral enterpriſes full of hazard, in which however he came off conqueror; but attempting vainglorioufly to mount up to heaven on the winged horſe Pegaſus, he fell, and wandered in the Aleian plains till he died. His ſtory is related at large in the ſixth book of Homer's Iliad; but it is to the latter part of it that Milton chiefly alludes, Ver. 200. *&c.*

> But when at laſt diſtracted in his mind,
> Forſook by heav'n, forſaking human kind,
> Wide o'er th' Aleian field he choſe to ſtray,
> A long, forlorn, uncomfortable way. *Pope.*

Belus, The ſon of Nimrod, ſecond King of Babylon, and the firſt man worſhipped for a god; by the Chaldeans called Bel, by the Phœnicians, Baal.

Bengala, a kingdom and city in the Eaſt Indies ſubject to the Great Mogul. and is one of the richeſt and moſt fruitful countries in all India, being annually overflown by the Ganges, as Egypt is by the Nile.

Benign, Kind, gēnerous, liberal. *J.*

Beril, A precious ſtone, of a ſea-green colour.

Beſprent, Beſprinkled, ſprinkled over.

Beſtuck, Stuck over with any thing.

Bethel, The ſouthern extremity of the kingdom of Iſrael.

Bevy, A company, an aſſembly. *J.*

Bird of *night*, The nightingale.

Biſerta

B.

Biſerta, An ancient city of Barbary in Africa, ſuppoſed to be the ſame with Utica.

Bituminous, from *bitumen*, a fat unctuous matter dug out of the earth, or ſcummed off lakes.

Bizance or *Byzantium*, A city of Thrace, built by Pauſanias captain of the Spartans. It was afterwards enlarged, and made the head of the oriental empire under Conſtantine, and was called Conſtantinople. It is now in the hands of the Turks being won by Mahomet II. A. D. 1453. They call it Hamboul.

Blanc from the French blanc, *white*. So Virgil calls the moon, *candida luna*, the white moon.

Bland, Soft, mild, gentle. *J.*

Blaze, To publiſh, to make known, *J.*

Blithe, Gay, airy. *J.*

Bocchus, the realm of, i. e. Mauritania, the fartheſt part of Africa to the South

Bolt, An ancient word for arrow.

Bolt, To blurt out, to let fly without thinking. *J.*

Boreas, The North wind.

Born, Gay, merry. *J.*

Boſky, Woody.

Boſphorus, Gr. The *paſſage* of an *ox*. A narrow paſſage into the Euxine Sea by Conſtantinople, through which Jaſon paſſed with much difficulty and danger.

Brand, P. L 15. 643. A ſword. Brando in Italian too ſignifies a ſword. The reaſon of this denomination ſeems to be derived from hence; becauſe men fought with ſtakes and fire-brands before arms were invented.

Bourn, A bound, a limit.

Briareos or Briareus, The ſon of Titan, one of the giants. He was called by men Ægeon, and among the Gods, Briareus. Poets feign that he had an hundred hands, and fifty heads. Hence Virgil calls him *centimanus Briareus*, *Æn.* vi. 287.

And Briareus with all his hundred hands.

Brigad, A diviſion of forces, a body of men. *J.*

Brigandine, A coat of mail.

Brimmed

C.

Brimmed waves, Waves that riſe to the brim or margin of the ſhore.

Brinded, Streaked, tabby. *J.*

Broidered, Adorned.

Budge, Stiff, formal.

Bullion, Gold or ſilver in the lump unwrought. *J.*

Bulwark, 1. A fortification or citadel. 2. A ſecurity. *J.*

Burgher, One who has a right to certain privileges in this or that place.

Buſiris, A moſt cruel tyrant in Egypt nearly contemporary with Danaus in Greece. He has been ſuppoſed by ſome, tho' erroneouſly, to be the ſame with Pharaoh. Milton has followed that opinion, i. 307.

Buxom, Flexible, yielding; from a Saxon word, to bend.

C.

Cadmus, The ſon of Agenor, King of the Phœnicians, being ſent by his father out of Aſia into Greece to look for his ſiſter Europa, whom Jupiter had ſtolen away in the ſhape of a bull, and not being able to find her, he durſt not return home, but ſtaid among the Greeks, whom he taught the uſe of letters, and the way of making braſs. He founded Thebes in Bœotia; but afterwards, upon the account of ſome misfortunes, being obliged, together with his wife Hermione, to quit it, they came into Illyria, where they were both changed into ſerpents for having ſlain one ſacred to Mars, as we read in the fourth book of *Ovid's Metamorphoſes*.

Cæcias, Gr. *drawing evil*, The North-weſt wind.

Calabria, A country in the uttermoſt part of Italy, towards the Mediterranean.

Calv'd, Brought forth. It is a general word, and does not relate to cows only; but hinds are ſaid to calve in, *Job* xxxix. 1. and *Pſal.* xxix 3. and ſo does not fall under Dr. Bentley's cenſure of it "as a metaphor

"very

" very heroical eſpecially for wild beaſts." Mr. Addiſon particularly commends this metaphor, and the whole deſcription of the beaſts riſing out of the earth, as worthy of the genius of Milton, and the moſt ſhining part in the poem.

Calumnious, Slanderous, falſely reproachful. *J.*

Cambalu, The principal city of Cathay, a province of Tartary, the antient ſeat of the Chams.

Cambuſcan, The Story of Cambuſcan bold (Il Penſeroſo, 160) He means Chaucer and his Squire's tale, wherein Cambuſcan is King of Sarra in Tartary, and has two ſons, *Algarſife* and *Camball*, and a daughter named *Canace*. This Tartar King receives a preſent from the King of Araby and Ind of a wondrous *horſe of braſs*, that could tranſport him through the air to any place, and a ſword of rare quality, and at the ſame time his daughter Canace is preſented with a virtuous *ring* and *glaſs*; a glaſs by which ſhe could diſcover ſecrets and future events; and a ring by which ſhe could underſtand the language of birds. This tale was either never finiſhed by Chaucer, or part of it is loſt. But Spenſer has introduced it, Book 4. Cant. 2. St. 32.

Camel, An animal very common in Arabia, Judea, and the neighbouring countries. It will continue ten days without water.

Canaan, A part of Syria, ſo called from Chanaan the ſon of Ham by whom it was firſt inhabited; the land promiſed to Abraham and his poſterity, and to which he with his whole family went from the country of Chaldæa. *Gen.* xii. 5.

Canopy, covering ſpread over the head. *J.*

Capariſon, A ſort of cover for a horſe. *J.*

Cape of Good Hope, The moſt ſouthern promontory of Africa, where the Dutch have a good town and fort, the capital of their ſettlements amongſt the Hottentots, or country of Caffaria, extending 200 miles within land, and producing the moſt excellent wine, corn

corn and fruits, to be met with any where, having great plenty of cattle, veniſon, fiſh and poultry, and would be a very deſirable place, was it not ſubject to ſtorms in ſummer and winter, more than any other part of the globe. Lat. 34. 15 S. Long. 20. 7.

Caphtor, The *Sons of Caphtor*, Sam. Agoniſtes, 1713, *i. e.* the Philiſtines, who were originally of the iſland of Caphtor or Crete. The people were called Caphtorim, Cheretim, Ceretim, and afterwards Cretians. A Colony of them ſettled in Paleſtine, and there went by the name of Philiſtines.

Capitoline Jupiter, So called from the Capitol, his temple at Rome.

Capricorn, a horned goat, One of the Twelve Signs of the Zodiac. The Tropic of Capricorn is the ſun's fartheſt progreſs ſouthwards.

Car, A chariot of war. *J.*

Caravan, A troop or body of merchants or pilgrims, who meet at certain times and places, to put themſelves in a condition of defence from thieves, who ride in troops in ſeveral deſert places upon the road. A Caravan is like an army, conſiſting ordinarily of five or ſix hundred camels, and near as many horſes, and ſometimes more. This makes it the ſafeſt way of travelling in Turky and Perſia with the caravan, though indeed it goes ſlower than in leſs company, or with a guide alone, as ſome will do. See *Travels into Perſia*, in *Harris*, Vol. ii. B. 2. C. 2.

Carbuncle, A jewel ſhining in the dark.

Carmel, A mountain in Judea, northward towards the ſea.

Carnage. 1. Slaughter, havock. 2. Heaps of fleſh. *J.*

Carol, A ſong of devotion. *J.*

Caſbin or *Caſbeen*, One of the greateſt cities in Perſia, in the province of Agrach, formerly Parthia towards the Caſpian Sea, where the Perſian Monarchs made their reſidence after the loſs of Tauris, from which it is diſtant 65 German miles.

Carpathian's wizard's book, (*Maſk*, 892.) Proteus, who had

had a cave at Carpathus, an iſland in the Mediterranean, was a wizzard or prophet, was likewiſe Neptune's ſhepherd, and as ſuch bore a hook. See *Virg. Georg.* iv. 387.

Caſius, An antient Mountain in Egypt.

Caſpian Sea, A large collection of waters in Aſia, having Aſtracan and Calmuck Tartary on the North, Boſharas and part of Perſia on the Eaſt, another part of Perſia on the South, and another Part of Perſia and Circaſſia on the Weſt. It is a ſea particularly noted for ſtorms and tempeſts.

Caſſia, A ſweet ſpice mentioned by Moſes. *Exod.* xxx.

Caſtalian Spring, A ſpring by the grove of Daphne at Antioch, of the ſame name with that in Greece at the foot of Parnaſſus, and extoll'd for its prophetic qualities.

Cataphracts, Men or horſes completely armed, from κατα φραττω, to guard with arms.

Cataract, A diſorder in the eye; which for many ages, and till about 30 years ago, was thought to be a film growing over the eye, intercepting or veiling the ſight, and ſo increaſing till viſion was totally obſtructed; but the diſeaſe is in the chryſtalline humour, lying between the outmoſt coat of the eye and the pupilla. The dimneſs which is at the beginning, is called a ſuffuſion, and when the ſight is loſt, is called a Cataract, and cured by *couching*, which is with a needle paſſing through the external coat, and driving down; the loſs of which is ſomewhat ſupplied by the uſe of a large convex glaſs.

Cataract, A fall of water from on high; a caſcade. *J.*

Catarrh, A defluxion of a ſharp ſerum from the glands about the head and throat.

Cathaian, from *Cathay* or *Catay*, a country of Aſia, and the northern part of China.

Cedarn, The ſame as *Cedrine*, of or belonging to the cedar tree.

Celtic, Belonging to the Celtæ, Heb. *fair* and *yellow*; the

the old Gauls, now the French; called ſo upon the account of their yellow hair.

Centric and *concentric*, are terms applied to ſpheres whoſe center is the ſame with the earth.

Centaur, A poetical being, ſuppoſed to be compounded of a man and a horſe; and is one of the conſtellations.

Cenſer, The pan in which incenſe is burned. *J.*

Ceraſtes, A ſerpent having horns. *J.*

Cerberean, Belonging to Cerberus, *i. e.* mouths as wide as thoſe of the dog Cerberus; whom poets feign to have three heads, others fifty, ſome an hundred.

Ceres, The daughter of Saturn and Ops, the Goddeſs of corn and tillage. She had by Jupiter one daughter named Proſerpine, whom Pluto ſtole away, and carried into hell. Ceres ſought her throughout the whole world; and at laſt hearing that ſhe was carried by Pluto into hell, complained of the indignity to Jupiter, and with much entreaty prevailed with him to ſuffer her to live only half the year with Pluto, and the other half with the Gods above.

Chalybæan from Chalybes; who were famous among the antients for their iron-works.

Cham or *Ham*, Heb. *heat*, Noah's third ſon, who in the diviſion of the world had Africa for his lot, and was worſhipped by the Egyptians under the name of Hammon.

Champian, A flat open country. *J.*

Chaos, The maſs of matter ſuppoſed to be in confuſion before it was divided by the creation into its proper claſſes and elements. *J.*

Character, P. L. 8. 545. Here uſed in its original ſenſe for a mark, a ſtamp, a repreſentation.

Charity, P. L. 4. 756. Tenderneſs, kindneſs, love. Charities is uſed in the Latin ſignification, and, like *caritates*, comprehends all the relations, all the endearments of conſanguinity and affinity. The theological virtue of univerſal love. P. L. 3. 216. 12. 584.

Char-

C.

Charlemaign, or *Charles* the *Great*, The ſon of Pipin firſt King of France, and afterwards Emperor of the Romans. About the year 800 he undertook a war againſt the Saracens in Spain, and as ſay the Spaniſh hiſtorians, he and his army were routed at Fontarabia;—though all the French writers agree, that he was victorious over his enemies, and died in peace.

Charybdis, *The gulf of perdition*; a dreadful whirlpool in the Sicilian ſea, oppoſite to Scylla, a rock ſituated in a ſmall bay on the Italian coaſt, into which bay the tide runs with a very ſtrong current, ſo as to draw in the ſhips that come within the compaſs of its force, and either daſhes them againſt the rocks, or ſwallows them in the eddies.

Chemic or *Chymiſt*, A profeſſor of chymiſtry, a philoſopher by fire. Milton calls the ſun (*Par. Loſt*, B. iii. 609. the *arch-chymiſt*; becauſe he produceth ſo many precious vegetables, fruits, metals, minerals, out of the earth, by the powerful influence of his rays darted upon it.

Chemos, An idol of the Moabites, ſuppoſed by Jerom and other learned men to be the ſame with Baal-peor, as well as with Priapus, or the idol of turpitude, and therefore called by our Poet, *Th' obſcene dread of Moab's ſons*.

Cherſoneſe, A peninſula. Milton here (*Par. Loſt*, Book xi. 392.) alludes to a large tract of land comprehending the vaſt peninſula of Ganges between Sumatra and Borneo, called by the antients the *golden Cherſoneſe*, becauſe it abounded with gold; now the promontory of Malacca, from Malacca the chief city of it.

Cherub, A celeſtial ſpirit, which in the hierarchy is placed next in order to the Seraphim. *J.*

Chimera, A fabulous monſter, ſaid to have the head of a lion, the belly of a goat, and the tail of a ſerpent.

Chineſe of *Sericana*. Serica is a region betwixt China to the Eaſt, and the mount Imaus to the Weſt: and what our author ſays of the Chineſe here, (*Par. Loſt*,

B. iii.

B. iii. 439.) he ſeems to have borrowed from Heylin's Coſmography, p. 387. where it is ſaid: "Agreeable unto the obſervation of modern travellers, the "country is ſo plain and level, that they have carts "and couches driven with ſails as ordinarily as drawn "by horſes in theſe parts."

Chivalry, from the French *chevalerie*, ſignifies not only knight hood, but thoſe who uſe horſes in fight, either by riding on them, or by being drawn by them in chariots.

Choral, Sung by a choir. *J.*

Chryſolite, A precious ſtone of a duſky green, with a caſt of yellow. *J.*

Cimnerian deſert, *Allegro* 10. The Cimnerians were a people who lived in caves under ground, and never ſaw the light of the ſun. See *Homer*, *Odyſſ.* xi. 44. and *Tibullus* iv. 1. 65.

Cincture, Incloſure.

Circe, The daughter of Sol and the Nymph Perſe. She was a ſorcereſs, and ſkilful in the nature of herbs. She poiſoned her huſband the King of the Scythians, and being for her cruelty expelled her kingdom, went into Italy, and there dwelt in an iſle, whither Ulyſſes was driven with his companions; all of whom, except Ulyſſes, ſhe turned into ſwine; but at laſt, upon his entreaty, ſhe reſtored them again to their native forms.

Circlet, A circle, an orb. *J.*

Circumfluous, Environing with waters. *J.*

Citadel, A fortreſs, a caſtle. *J.*

Citron tables, Tables made of citron wood were in ſuch requeſt among the Romans, that Pliny calls it *menſarum inſania*, *table-madneſs*.

Clan, A family, race. *J.*

Clang, A ſharp, ſhrill noiſe. *J.*

Clarion, A trumpet. *J.*

Cleombrotus. He was called Ambraciota, of Ambracia a city of Epirus in Greece. Having read Plato's book,

book, of the ſoul's immortality and the happineſs of another life, he was ſo raviſhed with the account, that he leapt from a high wall into the ſea, that he might immediately enjoy it. This death is celebrated by Callimachus in one of his epigrams.

Oh ſun, ſaid fam'd Cleombrotus, adieu!
And from the rock himſelf triumphant threw:
Not courting death, by burd'ning ills oppreſt,
But reading Plato, his enlarged breaſt
Long'd to partake his ſoul's immortal reſt.

Dodd.

Cocytus, A river in hell; derived from the Greek word κωκυω, ſignifying to weep and lament.

Coeternal, Equally eternal with another. *J.*

Cogitation, 3. Meditation. *J.*

Collateral, 1. Side to ſide. 2. Running parallel. 3. Diffuſed on either ſide. *J.*

Collegue, A partner in office or employment. *J.*

Colliſion, The art of ſtriking two bodies together. *J.*

Colloquy, Conference, converſation, talk. *J.*

Columbus, A Spaniard, who made the firſt diſcovery of America, about the year 1492. and found the Americans, as travellers report, girt about with feathers, as Adam and Eve were with fig-leaves.

Combuſtion, Conflagration, burning, conſumption by fire. *J.*

Comet, Lat. *hairy ſtar*; A heavenly body in the planetary region, appearing ſuddenly, and again diſappearing. Comets, vulgarly called blazing ſtars, are diſtinguiſhed from other ſtars by a long train or tail of light always oppoſite to the ſun. The antient poets frequently compare a hero in his ſhining armour to a comet. Thus *Virgil*, *Æn.* x. 272.

So the dire comet, with portentous light
And baleful gleams, glares dreadful in the night. *Pitt.*

Commiſeration, Pity, compaſſion, tenderneſs. *J.*

Commonalty, The common people. *J.*

Compact,

Compact, Made up. Milton makes uſe of this word in his deſcription of the *ignis fatuus*; which is perfectly philoſophical, and needs no other explication. See Book ix. 634.

Compeer, Equal, companion, colleague. *J.*

Complacence, The cauſe of pleaſure, joy. *J.*

Concave, Hollow, oppoſite to convex. *J.*

Conclave, 1. A private apartment 2. The room in which the cardinals meet; or the aſſembly of cardinals. *J.*

Condenſe, Thick, denſe. *J.*

Cone, A figure round at bottom, and leſſening all the way, ends in a point. Milton's meaſuring of time is highly poetical: *Now had night meaſur'd with her ſhadowy cone*, &c. *Par. Loſt*, iv. 776. For the form of the ſhadow of the earth is exactly a cone; the baſe of which ſtanding on that ſide of the earth where the ſun is not, and conſequently when it is night there. This cone, to thoſe who are on the darken'd ſide of the earth, could it be ſeen, would mount as the ſun fell lower, and be at the utmoſt height in the vault of their heaven when it was midnight. The ſhadowy cone had now ariſen half way; conſequently, ſuppoſing it to be about the time when the days and nights were of equal length, it muſt now be about nine o' clock, the uſual time of the angels ſetting their ſentries, as it immediately follows.

Conflagrant, Involved in a general fire. *J.*

Conglobe, To gather into a round maſs, to conſolidate in a ball, to aſſemble and aſſociate together. P. L. vii. 239. To coaleſce into a round maſs. P. L. vii. 292.

Conglob'd, Coaleſced, or aſſociated in a general maſs.

Congo, A kingdom in the lower Ethiopia, on the weſtern ſhore.

Congratulant, Rejoicing in participation. *J.*

Connubial, Matrimonial, pertaining to marriage.

Conſiſtory, A ſolemn aſſembly.

Contrite, Bruiſed, much worn; worn with ſorrow, harraſſed with the ſenſe of guilt; penitent. *J.*

Contumacy, Obſtinacy, perverſeneſs.

Convex, Riſing in a circular form; oppoſite to concave. *Convex* is ſpoken properly of the exterior ſurface of a globe; and *concave* of the interior ſurface, which is hollow.

Coral, A ſea-plant. Kercher ſuppoſes large foreſts of it to grow at the bottom of the ſea.

Cormorant, A voracious bird that preys on fiſh.

Cornice, The higheſt projection of a wall or column. *J.*

Corny, Strong or hard like horn, horny; of the Latin *corneus*, horny.

Coronet, An inferior crown worn by the nobility. *J.*

Corroſive, That which has the quality of wearing any thing away.

Cotytto, The Goddeſs of Impudence, originally a ſtrumpet, had midnight ſacrifices at Athens. She is therefore very properly by our author ſaid to be *dark-veil'd*. Her dues or rights were called Cotyttia, and her prieſts Baptæ, becauſe they who were initiated into her myſteries were ſprinkled with warm water. See *Juvenal*, ii. 91.

Couchant, Lying down, ſquatting. *J.*

Coverture, Shelter, defence.

Cranes, Birds with long bills, who at the approach of winter generally fly to more favourable climates.

Craze, To break, to cruſh, to weaken.

Creſcent, Increaſing, growing. *J.*

Créſcent. P. L. x. 434. Any ſimilitude of the moon increaſing. The Turks bear the horned moon, the creſcent, in their enſigns.

Creſſet, A great light ſet upon a beacon, light-houſe, or watch-tower. *J.*

Crete, now called Candy, An iſland ſituated in the mouth of the Ægean ſea, between Rhodes and Peloponeſus. The length of it is 270 miles, the breadth 50. In this Jupiter was brought up and buried, according to the poets.

Criſped,

Criſped, twiſted.

Crocodile, (from κροκος, ſaffron, and δειλων, fearing) An amphibious voracious animal, in ſhape reſembling a lizard, and found in Egypt and the Indies. It is covered with very hard ſcales, which cannot be pierced except under the belly. It runs with great ſwiftneſs, but does not eaſily turn itſelf. *J.*

Cronian ſea, The northern frozen ſea.

Crow-toe, The hyacinth.

Crude, Not brought to perfection, immature. *J.*

Cryſtallin, Clear as cryſtal.

Cryſtallin ſphere, The cryſtallin heaven, to which the Ptolemaics attributed a ſort of libration or ſhaking, to account for certain irregularities in the motion of the ſtars.

Cteſiphon, A city near Seleucia, the winter-reſidence of the Parthian Kings.

Cube, A regular ſolid body, conſiſting of ſix ſquare and equal faces or ſides, and the angles all right, and therefore equal. *J.*

Cubit, Is a meaſure from the elbow to the finger's end, and is reckoned a foot and a half, or (according to Biſhop Cumberland) 21 inches, 888 decimals.

Cuiraſſiers, Horſemen armed with cuiraſſes, which covered the body quite round from the neck to the waiſt.

Culminate, To be vertical, to be in the meridian.

Curfeu, i. e. *cover fire*, A bell ſo called, that was ordered to be rung by William the Conqueror in every town and village at eight of the clock, that all perſons ſhould then put out their fire and candle, and go to bed.

Curius Dentatus, A noble Roman, who would not accept of the lands which the ſenate had aſſigned him for the reward of his victories; and when the ambaſſadors of the Samnites offered him a large ſum of money as he was ſitting at the fire and roaſting turnips with his own hands, he nobly refuſed to take it;

ſaying, that it was his ambition not to be rich, but to command thoſe who were ſo.

Cyclades, An heap of iſlands in the Archipelago.

Cycle, A circle.

Cynoſure, The ſtar near the North-pole, by which the ſailors ſteer.

Cyrene, A dry, ſandy, barren province of Libya.

Cytherea's ſon, i. e. *Æneas*, The ſon of Venus and Anchiſes: a Trojan Prince, who, after Troy was taken, came into Italy, where he married Lavinia, King Latinus's daughter, who had been before eſpouſed to *Turnus* King of the Rutilians, and ſucceeded Latinus in his kingdom.

D.

DAGON, An idol of the Philiſtines. Some derive his name from *Dagon*, which ſignifies corn, as if he was the inventor of it: others from *Dag*, a fiſh; and he is accordingly repreſented with the upper part of a man, and the lower part of a fiſh. Our author follows the latter opinion, which is that commonly received, and has the authority of the learned Selden.

Dalilah, i. e. Deſtroyer; Samſon's wife or concubine, who proved his ruin, by betraying him to his enemies. See *Judg.* xvi. 4.

Dalliance, Interchange of careſſes, acts of fondneſs, conjugal converſation. *J.*

Damaſco, or *Damaſcus*, The capital of the South part of Syria, lying in a delightful and fertile plain, encompaſſed with mountains, but at ſo great a diſtance as to be ſcarcely diſcernible, and extremely well watered by ſmall ſtreams. The city is about two miles in length, and ſurrounded with gardens for above 30 miles; and ſcarce any of them but have a fine clear ſtream running through it, with caſcades, fountains, and other water works; which, together with turrets,

rets, ſteeples, ſummer-houſes, frequently peeping out from amongſt the green boughs, add no ſmall advantage and beauty to the proſpect. The natives believe this to have been the ſeat of paradiſe, and have a tradition amongſt them, that Adam was formed of the duſt of the fields in the neighbourhood. See *Maundrel's Journey*, &c. p. 124.

Damiata, A port-town in Egypt, on the Eaſtern mouth of the Nile, 5 miles from the ſea, and 10; N. of Grand Cairo. It was antiently called Peluſium.

Dan, i. e. Judge, one of the twelve tribes.

Danaw, i. e. *Danube*, One of the largeſt rivers in Europe. It having its ſource near Furſternburg, near the black foreſt of Suabia, and taking a North eaſt courſe through that province, viſits Ulm its capital, and then runs Eaſt through Bavaria and Auſtria, paſſes by Ratiſbon, Paſſau, Eus and Vienna; afterwards entering Hungary, runs South-eaſt from Preſburg and Buda, and ſo to Belgrade; after which it divides Bulgaria from Walachia and Moldavia, and alſo bounds Servia to the North. In its vaſt courſe it receives 60 rivers, beſides 120 ſmall ſtreams; and in the wars between the Turks and Chriſtians, they had fleets upon it, and frequent engagements.

Dank, Damp, humid, moiſt. *S.*

Daphne's grove, A beautiful place near Antioch ſhaded with trees, watered with ſprings, and much reſorted to for pleaſure; receiving its name from Daphne, a beautiful nymph, the daughter of Peneus, a river of Theſſaly, beloved and courted by Apollo; who purſuing her, ſhe was turned into a laurel or bay-tree.

Dapp'ed dawn, *L'Alleg.* 44. This word is uſed and explained in *Shakeſpear*, *Much Ado about Nothing*, Act v. Scene 8.

——and look, the gentle day
Before the wheels of Phœbus round about
Dapples the drouſy Eaſt with ſpots of *gray*.

D.

Darien, An Iſthmus in the Weſt Indies that joins North and South America together, and hinders the ocean, as it were with a bar, from flowing between them.

David, The ſon of Jeſſe, and King of Iſrael, from whoſe loins Chriſt was to proceed. *Matth.* xxii. 42.

Debell, To conquer, overcome in war; from the Latin *debellare*.

Debonair, Elegant, civil, well-bred, gentle, complaiſant.

Decan, A province of the hither peninſula of India in Aſia.

Dee, The river on which the city of Cheſter ſtands. *Spenſer* thus ſpeaks of it, St. 59.

> And following Dee, which Britons long ygone
> Did call divine, that doth by Cheſter tend.

Defends, Forbids, prohibits, hinders. *Par. Loſt*, xi. 86. xii. 207. and *Par. Reg.* ii. 370.

Delea, Diana (who is called Delea, as ſhe was born in the iſland Delos) the daughter of Jupiter by Latona, at the ſame birth with Apollo; who, out of love to chaſtity, avoiding all acquaintance and conſort with men, with a company of nymphs retired into the woods, and there exerciſed herſelf in the hunting of wild beaſts, carrying about with her a bow and a quiver; whereupon ſhe was called the Goddeſs of the woods, much honoured for her chaſtity, and had many temples dedicated to her, whereof that at Epheſus was the moſt renowned.

Delineate, To deſcribe.

Dell, A pit, a valley.

Delos, One of the iſlands in the Archipelago, ſaid to have floated about in the ſea, till it became the birth-place of Apollo. Callimachus has given a moſt inchanting deſcription of this matter. See his Hymn to Delos.

Delphian Cliff, Parnaſſus, whereon was ſituated the city Delphi, famous for the temple and oracle of Apollo; which is ſaid to have been ſtruck dumb at the coming of Chriſt (and to this Milton alludes in his poem on Chriſt's

Chriſt's Nativity, L. 176.) and particularly he alludes to the famous ſtory of Auguſtus Cæſar, conſulting the Pythia or Prieſteſs of Apollo, who ſhould reign after him? and her anſwering, That an Hebrew boy had commanded her to leave that temple, and return to hell. See Suidas on Auguſtus Cæſar.

Deluge, A general inundation.

Democratic, A popular government.

Demodocus. Such as the wiſe Demodocus, &c. (See Poem 2. at a vacation-exerciſe.) Alluding to the eighth book of the Odyſſey, where Alcinous entertains Ulyſſes, and the celebrated muſician and poet Demodocus ſings the loves of Mars and Venus, and the deſtruction of Troy, and Ulyſſes and the reſt are affected in the manner there deſcribed.

Demogorgon, A Deity amongſt the antients, whom they ſuppoſed capable of producing the moſt wonderful effects, and whoſe name they dreaded to pronounce. See *Lucan, Phar.* vi. 744. Some ſuppoſe this name to be a corruption of Demiurgus: others imagine him to be ſo called, as being able to look upon the Gorgon, who turned all other ſpectators to ſtone.

Demoniac, Influenced by the Devil. *J.*

Demur, To doubt of. *J.*

Depopulation, The act of unpeopling, havock, waſte. *J.*

Deſcant, A ſong or tune compoſed in parts. *J.*

Deucalion, The ſon of Prometheus, who married Pyrrha the daughter of Epimetheus. When he reigned in Theſſaly, came the deluge which drowned all the world; only he and his wife got into a little ſloop, which was carried on Mount Parnaſſus and there ſtayed, where the dry land firſt appeared after the inundation was gone. He conſulted with the oracle of Themis, how mankind might be repaired? and he was anſwered, By caſting his great mother's bones behind his back; whereupon he and his wife took ſtones, and caſt them over their ſhoulders; and they became men and women. See *Ovid, Met.* i. 318, *&c.*

High on the ſummit of this dubious cliff
Deucalion wafting moor'd his little ſkiff.
He with his wife were only left behind
Of periſh'd man; they two were human kind.
The mountain-nymphs and Themis they adore,
And from their oracles relief implore.
The moſt upright of mortal men was he,
The moſt ſincere and holy woman ſhe.
O righteous Themis, if the powers above
By pray'rs are bent to pity, and to love;
If human miſeries can move their mind,
If yet they can forgive, and yet be kind:
Tell how we may reſtore by ſecond birth
Mankind, and people deſolated earth. *Dryden.*

Devoid, Deſtitute.

Diabolic, Deviliſh, partaking of the qualities of the Devil. *J.*

Diadem, A tiara; an enſign of royalty worn by the Eaſtern Monarchs. *J.*

Dialect, Language, ſpeech.

Diamond, The moſt valuable and hardeſt of all gems; is, when pure, perfectly clear and pellucid as the pureſt water. The largeſt ever known is in the poſſeſſion of the Great Mogul, which weighs two hundred and ſeventy nine carats, and is computed to be worth ſeven hundred and ſeventy-nine thouſand, two hundred and forty-four pounds ſterling.

Diapaſon, Concord through all tunes, διὰ πασῶν.

Diffident, Not confident, not certain. *J.*

Diffuſed, Spread, ſcattered.

Dight, Dreſſed, adorned.

Dilated, Widened, or grown wide.

Dimenſionleſs through heav'nly doors, *Par. Loſt*, B. xi. 17. As theſe prayers were of a ſpiritual nature, not as matter that has dimenſions, meaſure and proportion, they paſſed through heaven's gates without any obſtruction.

Dingle, A hollow between hills.

Diſſas,

Dipſas, A ſerpent whoſe bite produces unquenchable thirſt.

Dis or *Pluto*, Gr. & Lat. *rich*; The Son of Saturn and Ops, brother to Jupiter, and the God of Hell, who ſtole Proſerpine from her mother Ceres, and carried her into his infernal regions.

Diſcontinuous wound, P. L. vi. 329. Said in alluſion to the old definition of a wound, that it ſeparates the continuity of the parts.

Diſeſpouſe, To ſeparate after faith plighted. *J.*

Diſgorge, To diſcharge by the mouth. *J.*

Diſhevel, To ſpread the hair diſorderly. *J.*

Diſparage, To treat with contempt, to mock, to flout. *J.*

Diſplode, To diſperſe with a loud voice; to vent with violence.

Diſſipation, The ſtate of being diſperſed. *J.*

Divan, The council of the oriental Princes. *J.*

Diverted, Turned aſide, perverted. *Par. Reg.* ii. 349.

Divinely, Excellently, in the ſupreme degree.

Dodona, A city and wood ſacred to Jupiter, ſituated near the famous city Delphi.

Doff, To put off dreſs.

Dole, The act of diſtribution or dealing, απο τυ διελειν, to diſtribute.

Dolphin, A ſea-fiſh, which is obſerved to ſport on ſmooth ſeas in calm weather. Our author calls him (*Par. Loſt*, vii. 409.) the bended dolphin, not that he really is more ſo than any other fiſh, but only appears crooked, as he forms an arch by leaping out of the water, and inſtantly dropping into it again with his head foremoſt. Virgil alludes to their ſportive nature, *Æn.* v. 509.

> Thus dolphins in the deep each other chaſe
> In circles, when they ſwim around the watry race.
> *Dryden.*

Domination, One highly exalted in power; uſed of angelic beings. *J.*

Dominic, A Spaniard, the author of the order of Dominican

nican Friars. It is cuſtomary with ignorant zealots to put on dying perſons a robe of one of the prieſts of this order, to carry them ſafe through purgatory.

Dorado-El, or the golden city, The capital of Guiana, a country in South America, called ſo by the Spaniards upon the account of its richneſs and extent.

Dorian lyric odes, Such as thoſe of Pindar, who calls his the Dorian harp. *Par. Reg.* iv. 257.

Dorian mode, One of the three principal meaſures of antient muſic, and the moſt grave and majeſtic of any, and conſequently beſt adapted to the fallen angels at this conjuncture. *Par. Loſt*, i. 551.

Doric Land, i. e. *Greece*, Doris being a part of Greece.

Dothan, A city in Paleſtine.

Dove-like, (*Par. Loſt*, B. i. 21.) Alluding to *Gen.* i. 2. *The Spirit of God moved on the face of the waters.* For the word we tranſlate *moved* ſignifies properly *brooded*, as a bird doth upon her eggs; and Milton ſays, like a dove, rather than any other bird, becauſe the deſcent of the Holy Ghoſt is compared to a dove, *Luke* iii. 22.

Draff, Any thing thrown away. *J.*

Drear, Mournful, diſmal. *J.*

Drizzle, To ſhed in ſmall drops.

Drones, Were thought to be the bees huſbands, and all the bees to be female; which ſeems to be an idle notion, againſt the courſe and rule of Nature. A modern naturaliſt informs us, that in a hive there is commonly one queen and perhaps a thouſand males, who are called drones, and near two thouſand working bees of no ſex that can be diſtinguiſhed. The queen or mother bee is longer than the reſt, and will produce, one year with another, from thirty to forty thouſand bees. The drones, or huſbands of this queen, except when they are paying their duty to her, live idly and luxurioufly upon the fineſt honey, and ſo, as *Milton* expreſſes it, (*Par. Loſt*, B. iv. 90.) She feeds her huſband drone deliciouſly.

E.

Drop ſerene, or *Gutta ſerena*, A diſorder in the eye ariſing from an obſtruction in the capillary veſſels of the optick nerve, ſometimes, though rarely, curable. It makes very little change in the eye to appearance.

Dryad, A nymph of the groves.

Dulcet, Sweet, luſcious. *J.*

Dulcimer, A muſical inſtrument played by ſtriking the trap wires with little ſticks. *J.*

Dun or *Don*, The river on which Doncaſter ſtands. *Milton* calls it Gulphy, becauſe it runs in a *low, deep channel*, which is (ſays *Cambden*) the ſignification of the Britiſh word *Dan*.

E.

EAGLE, A large bird of prey particularly ſharp-ſighted, who builds her neſt on high rocks and lofty trees. See *Job* xxxix. 27, 28.

Ecbatana, The metropolis of Media. The ancient hiſtorians ſpeak of it as a very large city.

Eccentric, From the center.

Eclipſe, An obſcuration of the heavenly luminaries, darkneſs. *J.*

Ecliptic, A great circle of the ſphere ſuppoſed to be drawn through the middle of the zodiack, and making an angle with the equinoctial at the points of Aries and Libra, of 23° 30′, which is the ſun's greateſt declination.

Eden. With loſs of Eden, (*Par. Loſt*, B. i. 4.) He means with loſs of Paradiſe, which was planted in Eden; which word ſignifies delight and pleaſure; and the country is ſuppoſed to be the ſame that was afterwards called Meſopotamia, particularly by our author, in iv. 210, &c. Here the whole is put for a part, as ſometimes part for the whole, by a figure called *ſynecdoche*.

Effluence, That which iſſues from ſome other principle.

Egreſs, The act of going out of any place, departure. *J.*

Egypt, A large country in Africa, well known in ſacred and profane hiſtory.

Elaborate, Finiſhed with great exactneſs.

Eld, Old age, old people worn out with years.

Eleale, A city of the Moabites, ſituated near Heſhbon.

Elephant, The largeſt of all quadrupeds, of whoſe ſagacity, faithfulneſs, prudence, and even underſtanding, many ſurpriſing relations are given. This animal feeds on hay, herbs, and all ſorts of pulſe. He is ſupplied with a trunk, or long, hollow cartilage, which ſerves him for hands. His teeth are the ivory, ſo well known in Europe.

Elixir, A cordial of any ſort. *J.*

Elops, (Gr. without a voice.) A ſerpent that gives no notice of its approach by hiſſing, rattling, &c. as others do. It is covered with ſcales like a fiſh, and by ſome ſo called.

Elves, The plural of Elf; a wandering ſpirit, ſuppoſed to be ſeen in wild places.

Eli, A judge and high prieſt of Iſrael. He was a good man, but too indulgent to his ſons Hophni and Phinehas, *who were ſons of Belial, and knew not the Lord*, 1 *Sam.* ii. 12. He judged Iſrael forty years, and died ſuddenly at the age of ninety-three.

Elyſian, Deliciouſly ſoft and ſoothing. From Elyſium.

Elyſium, The place aſſigned by the heathens to happy ſouls; any place exquiſitely pleaſant. *J.*

Emblem, P. L. iv. 703. In the Greek and Latin ſenſe for inlaid floors of ſtone or wood, to make figures, mathematical or pictural.

Embroil, To diſturb, to confuſe, to diſtract. *J.*

Embrion, The ſtate of any thing yet not fit for production, yet unfiniſhed. *J.*

Emergent, Riſing into view or notice. *J.*

Emmet or *Ant*, A very ſmall inſect, famous for her providence, frugality and induſtry. See *Prov.* vi. 6.

Empedocles, The ſcholar of *Pythagoras*, a philoſopher and poet, born at Agrigentum in Sicily: he wrote of the nature of things in Greek, as *Lucretius* did in Latin.

Latin. He ſtealing one night from his followers, threw himſelf into the flaming Ætna, that being no where to be found, he might be eſteemed to be a god and to be taken up into heaven; but his iron pattens being thrown out by the fury of the burning mountain, diſcovered his defeated ambition, and ridiculed his folly. *Hor. on the Art of Poetry*, 464.

Then tell of wild *Empedocles* the ſtory,
Who nobly fond of more than mortal glory,
Fond to be deem'd a god, in madding fit
Plung'd in cold blood in Ætna's fiery pit. *Francis.*

Emperor. This Emp'ror, &c. (*Par. Reg.* iv. 90.) This account of the emperor *Tiberius* retiring from *Rome* to the iſland Capreæ, and there enjoying his horrid luſts in private, and in the mean while committing the government to his wicked favourite and miniſter, *Sejanus*, together with the character of this emperor, is perfectly agreeable to the Roman hiſtories.

Empiric, It here (P. L. v. 440.) ſignifies verſed in experiments. *J.*

Empriſe, Attempt of danger, undertaking of hazard, enterprize.

Empyreal, Formed of the element of fire, refined beyond aerial.

Empyrean, The higheſt heaven where the pure element of fire is ſuppoſed to ſubſiſt. *J.*

Enna, A fair field in Sicily much celebrated by *Ovid* and *Claudian* for its beauty.

Epicycle, A circle upon another circle.

Epidaurus, A city in Peloponeſus, where *Æſculapius* the god of phyſick was worſhipped, and who being ſent for to Rome in the time of a plague, aſſumed the form of a ſerpent, and accompanied the embaſſadors. See the ſtory in *Ovid Met.* 15.

Epilepſy, Any convulſion or convulſive motion of the whole body or ſome of its parts, with a loſs of ſenſe.

Equator, A great circle whoſe poles are the poles of the world;

world; it divides the globe into two equal parts, the northern and ſouthern hemiſphere.

Equinoctial, The line that encompaſſes the world at an equal diſtance from either pole, to which circle, when the ſun comes, he makes equal days and nights all over the globe.

Equivalent, Equal in any excellence.

Ercoco, A ſea-port town of Ethiopia on the Red Sea near the Perſian ocean, with a fine harbour and a very good trade; it was the utmoſt boundary of the vaſt Abyſſinian empire, to the north eaſt of Africa.

Erebus, *i. e.* Darkneſs, hell, or the loweſt place in hell.

Eremite, One who lives in a wilderneſs, a hermit.

Erroneous, Miſtaken, miſlead by error.

Eſau, The ſon of *Iſaac*, a brother of *Jacob*, who ſold his right of primogeniture, and was ſupplanted of his father's bleſſing by *Jacob*; and to eſcape the anger of *Eſau* upon that account, *Jacob* fled to Padan-Aram. *Gen.* xxv.

Eſtoligand, A great tract of land in North America, towards the Arctic circle and Hudſon's-bay.

Etherial, Celeſtial, heavenly. *J.*

Ethereous, Formed of ether, heavenly. *J.*

Ethiop. Or that ſtarr'd Ethiop queen (Il Penſeroſo 19.) *Caſſiope*, wife of *Cepheus* king of Ethiopia, after having triumphed over all the beauties of her age, daring to compare herſelf to the Nereids, raiſed their indignation againſt her to ſuch a degree, that they ſent a prodigious whale into their country; ſo that to appeaſe them, ſhe was commanded by the oracle to expoſe her daughter *Andromeda* to be devoured by the monſter; but *Perſeus* delivered *Andromeda*, and procured *Caſſiope* to be taken into heaven; for which laſt reaſon our author here calls her the *ſtarr'd Ethiop queen*.

Ethiop-Line, *i. e.* The equinoctial line; becauſe that vaſt empire lies directly under the line, and is extremely hot.

Etruria, The antient name for Tuſcany.

Euboic

E.

Euboic Sea, So called from Eubea, an iſland in the Archipelago.

Eve, rightly call'd mother of all mankind. Gen. iii, 20. *And Adam called his wife's name Eve, becauſe ſhe was the mother of all living.* He called her before *Iſhah*, woman, becauſe ſhe was taken out of *Iſh*, man. *Gen.* ii. 23.

Woman is her name, of man
Extracted———

As it is expreſſed, viii. 496. But he denominates her *Eve*, or *Havah*, from a Hebrew word which ſignifies to live, in firm belief that God would make her the mother of all mankind and of the promiſed ſeed particularly. B. xi. 159. Our poet had called her *Eve* before by way of anticipation.

Evince, To prove, to ſhow. *J.*

Euphraſy, The herb eyebright. *J.*

Euphrates, Heb. Fruitful. The fineſt river in Aſiatick Turkey, having its ſource from Niphates, a hill in Armenia. Its ſtreams water Meſopotamia, paſs by Babylon, and after a very long courſe, it diſcharges itſelf into the Perſian Sea. It is rightly called by our poet *old*, being mentioned by the oldeſt hiſtorians in the earlieſt accounts of time. Gen. ii. 14. And it is likewiſe the bordering flood, being the utmoſt limit or border eaſtward of the promiſed land, according to *Gen.* xv. 18.

Europe, One of the four parts of the world, and the moſt conſiderable for people, arts, and arms.

Eurus, The eaſt wind.

Euronyme. See *Ophion*.

Execration, Curſe or imprecation of evil. *J.*

Exerciſe, 1. To practiſe and employ. 2. To vex and trouble.

Exhalation, That which riſes in vapours. *J.*

Exhilerate, To make cheerful, to cheer, to fill with mirth.

Exorbitant, Deviating from the courſe appointed or rule eſtabliſhed. *J.*

Expanſe,

Expanſe, A body widely extended without inequalities.
Expedite, To facilitate, to free from impediment. *J.*
Extenuate, To leſſen, to degrade, to diminiſh in honour; to palliate.
Eyries, The place where birds of prey build their neſts and hatch.
Ezekiel, A prophet of God, who was favoured with many extraordinary viſions.

F.

F*ABRICIUS*, A Roman who could not be bribed by all the large offers of king *Pyrrhus* to aid him in negotiating a Peace with his countrymen: And yet he lived and died ſo poor, that he was buried at the public expence, and his daughters fortunes were paid out of the treaſury.
Fairy, A kind of fabled being ſuppoſed to appear in a diminutive human form, and to dance in the meadows, and reward cleanlineſs in houſes; an elf; a fay. *J.*
Fallible, Liable to error.
Fanatic, Enthuſiaſtic, ſuperſtitious.
Faunus, The ſon of *Picus*, father of *Latinus*, and third king of the Aborigines; who having taught the people religion and tillage, was accounted the tutelary god of huſbandmen.
Favonius, The ſame as Zephyrus, or the weſtern wind that blows in the ſpring.
Fealty, Duty due to a ſuperior lord.
Feſole, A city in Tuſcany.
Fervid, Hot, burning.
Fet, A piece.
Fez, The capital of the empire of the ſame name, and of Morocco in Africa, ſituated on the Cebu, 219 S. of Gibraltar, and 246 N. E. of the city of Morocco. It is a large and populous place, and the ſeat of the Emperor.

Fiend,

F.

Fiend, An enemy, the great enemy of mankind, *Satan*, any infernal being. *J.*

Firſtling, The firſt produce or offspring.

Flamen, A prieſt, one that officiates in ſolemn offices.

Flaw, P. L. x. 698. A ſudden guſt, a violent blaſt: from the Greek φλαω, to break.

Flora, The goddeſs of flowers.

Flowret, A flower, a ſmall flower.

Fluctuate, To move with uncertain and haſty motion. *J.*

Fluid, Having parts eaſily ſeparable, not ſolid.

Foil, 1. Defeat, overthrow. 2. Leaf, gilding. *J.*

Fontarabia, A ſmall, genteel, and well-fortified town in Biſcay, at the very entrance into Spain, and eſteemed the key of the kingdom.

Franciſcan, An order of monks, ſo called from their founder, St. *Francis*.

Fraternal, Brotherly.

Fraud, Miſchief. *Par. Reg.* iii. 72.

Fraudulent, Full of artifice, trickiſh, ſubtle, deceitful, performed by artifice, treacherous.

Freakt, Freckled, ſpotted.

Frequence, Crowd, concourſe, aſſembly.

Fret, P. L. vii. 597. That ſtop of the muſical inſtrument which cauſes or regulates the vibrations of the ſtring.

Friar, A religious, a brother of ſome regular order.

Friers, P. L. iii. 474. *White*, Carmelites; *black*, Dominicans; *gray*, Franciſcans.

Frith, A ſtrait of the ſea, where the water being confined, is rough.

Frontier, The marches, the limit, the utmoſt verge of any territory.

Frontiſpiece, That part of a building or any other body that directly meets the eye.

Frore, Frozen.

Frounct, Frizled, criſped, curled.

Fulgent, Shining, dazling.

Fugue, (from *fuga*, Latin, *flight*) Is in muſic the correſpondency

reſpondency of parts, anſwering one another in the ſame notes, either above or below; therefore exactly or graphically ſtiled *reſonant*, as ſounding the ſame notes over again.

Fuſil, Capable of being melted, liquifiable by heat.

G.

GABBLE, Loud talk without meaning. *J.*

Gabriel, One of the arch-angels ſent to ſhow *Daniel* the viſion of the four monarchies and the ſeventy weeks, *Dan.* vii and ix. and to the virgin *Mary* to reveal the incarnation of our Saviour. *Luke* i. His name in the Hebrew ſignifies *the ſtrengh and power of God*. Well by our author poſted (*Par. Loſt*, iv. 549.) as chief of the angelic guards placed about Paradiſe.

Gadire, Γαδιρα, *Gades*, *Cadiz*, A famous trading city, a ſeaport of Andaluſia in Spain.

Galaxy, *Milky way*, Being an aſſemblage of little ſtars in the heaven, ſeen diſtinctly with a teleſcope, but too faint and remote to affect the naked eye ſingly.

Galileo, A native of Florence, and a famous aſtronomer, who firſt uſed the teleſcope in celeſtial obſervations.

Gambol, To dance, to ſkip, to friſk. *J.*

Ganges, A river of the hither India in Aſia, riſing in the mountains which divide India from Tartary, and running from the N.W. to the S. E about 1586 miles through the dominions of the Great Mogul, empties itſelf, by means of ſeveral channels, into the bay of Bengal. The natives pay an homage to this river as to a god, and ſeveral thouſand pilgrims annually reſort to it, and carry their dying friends from remote countries to expire on its banks, and as ſoon as they die, throw them into the middle of it. It annually overflows its banks, like the Nile, and renders that country very fruitful.

Ganymed and *Hylas*, Theſe were two moſt beautiful youths, and beloved, the one by *Jupiter*, and the other

other by *Hercules*. *Ganymed* was cup-bearer to *Jupiter*, and *Hylas* drew water for *Hercules*; and therefore both properly mentioned on this occaſion. See *Par. Reg.* ii. 352.

Gariſh, Splendid, gaudy.

Gath, A city of the Philiſtines.

Gauntlet, An iron glove.

Gaza, A city of the Philiſtines ſituated on the ſea-coaſt, dividing Paleſtine from Egypt.

Gehenna, The valley of Hinnon, where they ſacrificed to *Moloch*; and it is likewiſe called Tophet, from the Hebrew *toph*, a drum; drums and ſuch like noiſy inſtruments being made uſe of to drown the cries of the miſerable children who were there offered to this idol. It is uſed in ſeveral places in the New Teſtament, and by our Saviour himſelf made the type of hell, becauſe of the continual fire kept up there to *Moloch*, and of the horrid groans and outcries of human ſacrifices.

Gem, A jewel, a precious ſtone of whatever kind. *J.*

Gentile, One of an uncovenanted nation, one who knows not the true God. *J.*

Geryon-Sons, *i. e.* the Spaniards, ſo called from *Geryon*, an ancient king of Spain.

Gibeah or *Gibeon*, A metrapolitan city of the tribe of *Benjamin*, where *Saul* was born.

Gibraltar, A celebrated town and fortreſs of Andaluſia in Spain, now under the dominion of Great Britain. It lies on the ſtrait between the Atlantic Ocean and the Mediterranean ſea, to which it gives its name.

Glaucus. And old ſoothſaying Glaucus ſpell. (*Maſk* 894.) *Glaucus* was an excellent fiſher or diver, and ſo was feigned to be a ſea-god; and *Ariſtotle* writes that in Delos he propheſied to the gods.

Globous, Spherical, round.

Gloſe, To flatter, to wheedle, to inſinuate, to fawn.

Goblin, An evil ſpirit, a walking ſpirit, a frightful phantom, a fairy, an elf. *J.*

Golgotha, *i. e.* The *Place of Skulls*, called ſo upon the account

account of the ſkulls and other bones of the criminals executed there. The place where our Saviour was crucified.

Gonfalon, Enſign, ſtandard.

Gorgon, A monſter with ſnaky hairs, the ſight of which turned beholders into ſtone; any thing ugly or horrid.

Gordian-twine, *i. e.* With many intricate turnings and windings, like the famous Gordian knot which no body could unty, and it was propheſied that whoever ſhould unty it would become conqueror of the world. It being brought to *Alexander*, he cut it with his ſword, and ſo fulfilled or eluded the prophecy.

Gourd, A plant.

Graces, P. L. iv. 267. The beautiful ſeaſons.

Grange, P. L. xvi. 175. A farm, generally a farm with a houſe at a diſtance from neighbours.

Gray, White with a mixture of black. *Whoſe gray top*. An uſual epithet of mountains, becauſe the ſnow lies longer there than in the valleys, and upon ſome of their lofty brows all the year long.

Greece, the ancient Hellas, and the modern Rumelia, lying between 36 and 44 N. Lat. and between 20 and 26 E. Lon. is 400 miles long from N. to S. or from the mountains of Argentum or Scodas to Cape Matapan or Caglia in the Morea, and nearly of the ſame breadth from the Gulph of Venice to the Archipelago; generally temperate and fruitful, was anciently famous for the wit and learning of its inhabitants, the numerous heroes it produced, and the illuſtrious actions they performed; now ſubject to the Turk, who has admitted ignorance and barbariſm into thoſe admired ſeats of learning and elegance.

Greves, Armour for the legs.

Gris-Amber-ſteam'd. *Par. Reg.* 2. 344. Gris amber, or grey amber, is eſteemed the beſt, and uſed in perfumes and cordials. This amber was formerly made uſe of at all banquets and entertainments, to perfume the diſhes, wines, &c. Thus *Beaumont* and *Fletcher* in the *Cuſtom of the Country*, Act 3. Sc. 2.

Be

——————————Be ſure
The wines be luſty, high, and full of ſpirit,
And amber'd all ——————

Groteſque, Diſtorted of figure, unnatural.
Grunſel, The lower part of a building.
Gryphons, Fabulous beings, in the upper part like an eagle, in the lower reſembling a lion, and are ſaid to guard gold mines.
Guerdon, (French) Prize, reward, recompenſe.
Guiana, A large and rich country in South America.
Guiſe, Manner, mien, habit.
Gulf, A bay, an opening into land, an abyſs, an unmeaſurable depth. *J.*
Gurge, Whirlpool, gulf.
Gymnic, S. A. 1324. Such as practiſe the athletic or gymnaſtic exerciſes.
Gyves, Chains, fetters.

H.

Habergeon, A coat of mail for the neck and ſhoulders.
Habitable, P. L. viii, 157. An adjective uſed ſubſtantively, to which earth is underſtood, like the Greek οικεμενη, that inhabited the earth.
Hades, Gr. dark place. It is a word of a vague ſignification, ſometimes uſed for hell, as well as for the receptacle of ſpirits departed in a ſtate of expectation, till the day of judgment. *Milton* has perſonified it, and put it in the court of Chaos.
Hail, A term of ſalutation.
Hainous, Wicked in a high degree, atrocious.
Hallelujah, Heb. *Praiſe ye the Lord*, A ſacred term of praiſe.
Hamath, A city of Syria.
Haran, A town of Syria in Shobah, in the way towards the land of Canaan.
Harangue, To make a ſpeech. *J.*

Haraphà,

Haraſha, This character is fictitious, (See *Samſon Agoniſtes*, 1079.) but is properly introduced by the poet, and not without ſome foundation in Scripture. *Arapha*, or rather *Rapha* (ſays *Calmet*) was the father of the Anakims. The word *Rapha* may likewiſe ſignify ſimply a giant. *Of ſtock renown'd as Og*, for *Og* king of Baſan was of the race of *Rephaim*, whoſe bed was nine cubits long and four broad, *Deut.* iii. 11. or *Anak*, the father of the Anakims, and *the Emims old. Deut.* ii. 10, 11. *A people great and many, and tall as the Anakims; which alſo were accounted Rephaim or Giants, as the Anakims, but the Moabites called them Emims. Kiriathaim held*, for Gen xiv. 5. *Chedorlaomer and the kings that were with him ſmote the Rephaims in Aſhtereth Karnaim, and the Zuzims in Ham, and the Emims in Shaveh Kiriathaim*, or the plain of Kiriathaim.

Harbinger, A forerunner, a precurſor. *J.*

Harmonic, Adapted to each other, muſical. *J.*

Harneſt, Dreſſed, armed, accoutred. *Arneſe* in Italian is a general name for all kinds of habits and ornaments.

Harpy, The harpies were a kind of birds which had the faces of women, and foul, long claws; very filthy creatures. *J.*

Havock, To waſte, to deſtroy. *J.*

Heathen, Gentile, pagan.

Hecatompylos, The name ſignifies a city with an hundred gates; and ſo the capital city of Parthia was called, as was likewiſe Thebes in Egypt for the ſame reaſon.

Helleſpont, The entrance of the ſtrait in Romania, in European Turkey, diving Aſia from Europe, and extending from the Archipelago to Conſtantinople. It is now called Dardanell, and is about two miles over, where Xerxes king of Perſia laid a floating bridge for his army, to march from Aſia to Europe.

Hemiſphere, The half of a globe, when it is ſuppoſed

to be cut through its centre in the plane of one of its greateſt circles. *J.*

Herald, An officer whoſe buſineſs it is to regiſter genealogies, adjuſt ſigns armorial, regulate funerals, and anciently to carry meſſages between princes, and proclaim war and peace. *J.*

Hermes, Or *Mercury*, Quickſilver, which is very fluid, volatile, and hard to be fixed.

Hermes, The Greek name of *Mercury* the ſon of *Jupiter* and *Naia*. He was accounted the god of merchandize; the god of muſic, dancing, &c. the god of thieves for his nimbleneſs and clever conveyance. He was the conductor of travellers and the diſpoſer of the dead, and likewiſe the herald and meſſenger of the gods.

Hermon, A hill in Paleſtine.

Heſebon or *Heſhbon*, A city of the Moabites.

Heſperian Gardens, So called of *Heſperus* or *Veſper*, becauſe placed in the Weſt under the evening ſtar. Thoſe famous gardens were the iſles about Cape Verd in Africa, whoſe moſt weſtern point is ſtill called Heſperium Cornu; others will have them the Canaries.

Heſperus, The ſon of Japetus and brother of Atlas, who being an exile, came into Italy, ſettled there, and called it Heſperia after his own name. The evening ſtar.

Hierarch, The chief of a ſacred order.

Hierarchy, A ſacred government, rank, or ſubordination of holy beings.

Hinges, *From the four hinges of the world.* Par. Reg. iv. 415. That is from the four cardinal points, the word *cardices* ſignifying both the one and the other.

Hippogriff, An imaginary creature, part like an horſe, and part like a gryphon.

Hinnon, A valley S. E. of Jeruſalem.

Hiſpahan, The capital of Perſia. It ſtands in a beautiful plain, almoſt encompaſſed with mountains at the diſtance of two or three leagues. The city is of an oval figure, and near twelve miles in circuit.

Holocauſt,

H.

Holocauſt, An intire burnt offering; elſe generally only part of the beaſt was burnt.

Homicide, Man-ſlayer, murderer.

Horizon, The line that terminates the view. The horizon is diſtinguiſhed into ſenſible and real; the ſenſible horizon is the circular line which limits the view; the real is that which would bound it if it could take in the hemiſphere. *J.*

Horonaim, A city of the Moabites.

Horrent, Dreadful.

Hoſanna, *Save I beſeech you*, An exclamation of praiſe to God.

Hoſt, P. L. To encounter in battle.

Hoſtility, The practices of an open enemy, open war, oppoſition in war. *J.*

Hull, *to*, To float, to drive to and fro on the water without ſails or rudder.

Humid, Wet, moiſt, watery.

Humiliation, Mortification, external expreſſion of ſin and unworthineſs.

Hutch'd, Coffer'd.

Hyacinthin Locks, *i. e.* dark brown or black locks.

Hyacinthus, A youth of Laconia whom Apollo ſlew by accident as he was playing at quoits, and afterwards changed him into a flower of the ſame name. The reader may ſee in *Ovid Met.* 10. Fab. 6.

Hyaline, Glaſſy, cryſtalline.

Hyæna, Is a creature ſomewhat like a wolf, and is ſaid to imitate the human voice ſo artfully as to draw people to it, and then devour them.

Hydra, A monſter with many heads, ſlain by *Herculet*.

Hydrus, The water-ſnake, from ὕδωρ, water.

Hymen, The ſon of *Apollo* and *Urania*. The God of marriages and nuptial ſolemnities.

Hymenean, A marriage-ſong.

I.

JACOB, The ſon of *Iſaac* and *Rebecca*, who having ſupplanted his brother *Eſau* of his father's bleſſing, fled for fear of him to Padan-Aram, and reſting himſelf in the field of Luz, dreamed the dream, *Gen.* xxviii. 12, 13. to which our author refers, *Par. Loſt*, iii. 511.

Jaculation, The act of throwing miſſive weapons.

Janus, A king of Italy, celebrated for his wiſdom, his knowledge of things paſt and to come; therefore they painted him with two faces. He was after his death made a god, and *Numa* built a temple unto him, which in time of peace was ſhut, and in time of war open.

Jaſper, A hard ſtone of a bright, beautiful green colour, ſometimes clouded with white.

Javan, The fourth ſon of *Japhet*, and grandſon of *Noah*; is ſuppoſed to have ſettled in the ſouth-weſt part of Aſia Minor, about Ionia, which contains the radical letters of his name. His deſcendents were the Ionians or Grecians.

Ida, A mountain in the iſland of Crete, where *Jupiter* is ſaid to have been born.

Idol, An image worſhiped as God. *J.*

Jehovah, The incommunicable name of the ſelf-exiſtent Deity.

Jeſus, *i. e.* Saviour, ſo named becauſe he came to ſave his people from their ſins.

Ilium, The city Troy, which after enduring a ten years ſiege, was at laſt betrayed by fraud into the enemies hands.

Illaudable, Unworthy of praiſe or commendation.

Illimitable, That which cannot be bounded or limited.

Illyria, A country in Europe, upon the Adriatick Sea, bordering on Dalmatia and Panonia, now Sclavonia.

Il Penſeroſo, The thoughtful melancholy man.

Imaus, A celebrated mountain in Aſia; its name ſignifies ſnowy in the language of the inhabitants, according to *Pliny*. It is the boundary of the eaſt to the weſtern Tartars.

Imblaze, To blazon, to paint with enſigns armorial.

Imbody, To unite into one body, to coaleſce.

Imboſt, Concealed, covered.

Imbrown, To make brown, to darken, to obſcure, to cloud.

Imbrute, To degrade to brutality.

Immature, Not ripe.

Immure, To confine within walls, to ſhut up. *J.*

Imp, A ſubaltern devil, a puny devil.

Impal'd, Incloſed, paled in.

Impaſſioned, Seized with paſſion.

Impearl, To form in reſemblance of pearls.

Implacable, Not to be pacified.

Impoſtor, One who cheats by a fictitious character.

Impregn, To fill with any matter or quality.

Impreſſes quaint, Uncommon witty devices or emblems painted on their ſhields, uſually with a motto.

Inacceſſible, Not to be reached, not to be approached. *J.*

Inbred, Produced within, hatched or generated within.

Incarnate, Cloathed with fleſh, embodied in fleſh.

Incubus, The night mare, which is a kind of torpor or ſtagnation, which ſeems to preſs the ſtomach with a weight.

Indented, Notched, going in and out like a ſaw.

India, A large country in Aſia, divided into two parts; the one within Ganges, where are the kingdoms of Decan, Golconda, Malabar; the other without Ganges, where are the kingdoms of Pegu, Siam, and Cochinchin; and this is called Aurea Cherſonneſus.

Indors'd, On their backs, *Par. Reg.* iii. 529. It is cuſtomary with *Milton* to make uſe of words in their primary and original meaning, rather than according to their common acceptation.

Inductive, Leading, perſuaſive: with *to*. *J.*

Indus,

Indus, A noble river in Aſia, riſing in the mountains which divide Tartary from India, and running from N. E. to S. W. paſſes through Caſimere, Attock, Multan, Buchor and Tatta, emptying itſelf by ſeveral outlets into the Indian Ocean a little below the city Tatta. It is a fine, deep, and navigable river for veſſels of any burden, but the mouth of it is ſo choaked up with ſand, that no ſhip can enter. *Kouli Kan* made this river the boundary between India and Perſia. And this was the utmoſt limits of *Alexander*'s conqueſts.

Infuriate, Enraged, raging.

Ingender, To generate.

Inly, Within, internally, in the heart.

Inſanguin'd, Smear'd with gore, ſuffus'd with blood. *J.*

Interdict, To forbid, to prohibit.

Intervene, To come between things or perſons.

Interrupt, To divide, to ſeparate.

Intrans'd, Put into an extacy.

Inundation, The overflow of waters, flood, deluge.

Invocate, To invoke, to implore, to call upon, to pray to.

Jocund, Gay, merry, airy, lively. *J.*

St. John, The beloved diſciple, who being baniſhed to the iſle of Patmos, was favoured with many extraordinary revelations.

Ionian, From Ionia, a country in Aſia, peopled by a colony from Greece.

Jordan, A famous river in Judea, having its ſource in Mount Libanus, from whence it runs S. through the country for about 152 miles. The ordinary channel of this river at preſent is not above 20 yards in breadth, diſcharging itſelf into the Dead ſea. It was the utmoſt bound of Judea ſouthward.

Joſhua, Heb. *Saviour*, The leader of God's people into the Promiſed Land. And commentators on the death of *Aaron* in Mount Hor, *Numb.* xx. 28. remark, that neither *Miriam*, that is, the Prophets; nor *Aaron*,

that is, the Prieſts; but *Joſhua*, that is, *Jeſus Chriſt*, was able to lead God's people into the Promiſed Land, to Heaven and everlaſting bliſs. *Hume.*

Joſiah, A good king of Judah, Ant. C. 637. who deſtroyed all the idol temples and groves of the idolators in his kingdom.

Jove or *Jupiter*, The ſovereign God of the Heathens, ſon of *Jupiter* and *Ops*; he drove his father out of his kingdom, divided the empire of the world with his brothers, took heaven and earth to himſelf, gave the ſea to *Neptune*, and hell to *Pluto*.

Jouſt, To run in the tilt.

Iris, A flower ſo called from reſembling all the colours in Iris, or the rainbow.

Irradiate, To enlighten effectually, to illumine.

Irriguous, Watery, watered.

Iſaac, The ſon of *Abraham* by *Sarah*, to whoſe ſeed the promiſe was made.

Iſis, One of the principal deities of the Egyptians; by whom it is moſt probable they meant the moon.

Iſrael, Heb. *The chief with God.* The name given to *Jacob* by the angel at Bethel, and from which his poſterity were afterwards called.

Iterate, To do over again.

Jubilant, Uttering ſongs of triumph.

Jubilee, A publick feſtivity.

Judah, One of the twelve tribes of Iſrael, the largeſt of them, by which means it came to paſs that the whole country and people took their name from it, the one to be called Judea, and the other Jews.

Juno, The ſiſter and wife of *Jupiter*; by her is meant the air, and the congreſs of *Jupiter* and *Juno* was eſteemed the great cauſe of fruitfulneſs.

Ivory, A hard ſubſtance of a white colour, formed of the teeth or tuſks of the elephant.

Jupiter. See *Jove*.

K.

KEN, View, reach of ſight.
Kerchief, A head-dreſs; from the French *couvre chef*.
Kirtle, A woman's gown.
Kſar, The title of the emperor of Ruſſia.

L.

Labyrinth, A maze, a place formed with inextricable windings.
Laertes, The ſon of *Acriſius*, and father of *Ulyſſes*.
Lahor, A large beautiful city, and the frontier of the Mogul's dominions againſt Perſia. Here that ſtately walk of ſhady trees which runs from Agra, upwards of 600 miles, and ſcreens travellers from the ſcorching heat of the ſun, terminates.
Lair or *Layer*, An old Saxon word ſignifying a bed.
L'Allegro, The cheerful merry man.
Lance, A long ſpear.
Lapland, The moſt northerly part of Europe, whoſe inhabitants lead a wandering life, and are much given to witchcraft and magical practices; and hence it is that our poet ſpeaks of Lapland witches.
Lapſe, To fall.
Larbord, The left hand of a ſhip when you ſtand with your face to the head.
Lars, Houſhold gods.
Lateral, Side long, placed or acting in a direction perpendicular to a horizontal line. *J*.
Laving, Bathing.
Lavinia, The daughter of *Latinus*, betrothed to *Turnus*, but afterwards given to *Æneas*.

L.

Laurel, A tree whoſe branches were the marks of victory.

Lawns, An open ſpace between woods.

Lazar-houſe, A houſe for the reception of the diſeaſed, an hoſpital.

Leas, An old word for paſtures or corn-fields.

Lebanon, A mountain in Paleſtine.

Lee, A river that divides Middleſex and Eſſex. *Spenſer* thus deſcribes it, St. 29.

The wanton *Lee* that oft doth loſe his way.

Lee or *Lee-ſhore*, Is that on which the wind blows, ſo that to be under the lee of the ſhore is to be under the weather-ſhore, or under wind.

Lemnos, An iſland in the Archipelago.

Lemures, Night-ſpirits.

Lenient, Aſſuaſive, ſoftening, mitigating.

Leo, The lion, one of the conſtellations.

Lethe, A river in hell, whoſe name ſignifies *forgetfulneſs*, which its waters are ſaid to have occaſioned. *Æn.* vi. 714.

To your dark ſtreams the gliding ghoſts repair,
And quaff deep draughts of long *oblivion* there.

Leucothea, Gr. The white goddeſs. She is the ſame with *Matuta* in Latin, which is the early morning that uſhers in the Aurora roſy with the ſun-beams. She is the ſame with *Ino*, who flying from the rage of her huſband *Athamas*, who was furiouſly mad, threw herſelf into the ſea from the top of a rock, with her ſon *Melicerta* in her arms; but *Neptune* at the interceſſion of *Venus* changed them into ſea-deities, and gave them new names, *Leucothea* to her, and to him *Palemon*. *Ovid Met.* iv. 538. And her ſon rules the *ſtrands*, having the command of the ports, and therefore in Latin is called *Portumnus*.

Libbard, A leopard.

Libecchio, An Italian word for the *lybicus ventus*, or the ſouth-weſt wind.

Libra, One of the twelve conſtellations. See B. vi.

Libyan,

L.

Libyan, from *Libya*, A large country in Africa, S. W. of Egypt.

Lichas, The meſſenger whom *Deianira* ſent with the poiſoned robe to *Hercules*, and whom he in his rage threw from the mountain Oeta.

Limbeck, A ſtill.

Limbo, An imaginary region bordering on hell, in which there is neither pleaſure nor pain, where the ſouls of the patriarchs are ſuppoſed to be detained, and thoſe good men who died before our Saviour's reſurrection.

Limitary, P. L. iv. 971. Placed at the bounds as a guard or ſuperintendant; ſet to guard the bounds.

Lineament, Feature, diſcriminating mark in the form.

Lithe, Limber, flexible.

Locres, *Lyones*, *&c.* (*Par. Reg.* ii. 360.) Are names he had met with in romances.

Locuſt, A devouring inſect.

Longitude, The diſtance of any part of the earth to the eaſt or weſt of any place.

Loquacious, Full of talk, full of tongue.

Lore, Leſſon, doctrine, inſtruction.

Lucid, Tranſparent.

Lucifer, The morning ſtar.

Luminary, Any body that emits light.

Lute, A ſtringed inſtrument of muſick.

Luxuriant, Exuberant, ſuperfluouſly plenteous.

Luz, A city in Syria.

Lyceum, A gymnaſium of the Athenians, which was the ſchool of *Ariſtotle*, who had been tutor to *Alexander the Great*, and was the founder of the ſect of the Peripatetics, ſo called, απο τυ περιπατειν, from his *walking* and teaching philoſophy.

Lyre, A harp, a muſical inſtrument.

M.

MACE, An enſign of authority worn before magiſtrates.

Machination, Artifice, contrivance, malicious ſcheme.

Madrigal, A paſtoral ſong.

Mæonides, Homer, ſo called from the name of his father *Mæon*. An excellent Greek poet; ſo famous, that ſeven of the greateſt cities of Greece contended to be the place of his birth. And no wonder our poet ſhould deſire to equal him in renown, ſince he ſo much ſtudied, admired, and imitated his writings. He was called *Homer*, *quaſi* ὁ μὴ ὁρῶν, becauſe he was blind.

Mæotis, A vaſt lake beyond the Euxine Sea, into which the river *Tanais* diſembogueth itſelf.

Magellan, A Portugueſe, who in the year 1520 firſt diſcovered that part of South America which receives its name from him, as well as the Streights, or paſſage into the S. Sea from the Atlantick Ocean to the Pacifick.

Magic, Incantating, necromantick.

Magnetic, Magnet.

Magnific. Illuſtrious, grand.

Mahanaim, *i. e.* God's hoſt, ſo called by *Jacob*, becauſe a glorious apparition of angels there appeared to him.

Maia's ſon, *i. e.* Mercury. See *Hermes*.

Malabar, *coaſts of*, A large diſtrict in the Mogul's country, lying in the S. W. part of the peninſula of the hither India in Aſia; it belongs to ſeveral petty princes or ſtates, but all tributary to the Great Mogul. Here are ſeveral European colonies, from which pepper is principally exported.

Malacca, The moſt ſouthern promontory of the Eaſt Indies.

Malady,

Malady, A diſtemper, a diſorder of body, ſickneſs.

Malign, To regard with envy or malice.

Mammon, i. e. *Riches*, He was eſteemed the god of riches, and is therefore made a perſon of by our poet.

Manacle, To chain the hands, to ſhackle.

Maraſmus, A Greek word, ſignifying a kind of conſumption accompanied with a fever waſting the body by degrees.

Mariſh, A bog, a fen, a ſwamp, watery ground. *J.*

Maritime, Bordering on the ſea, marine.

Marocco, A large kingdom in Barbary, ſubject to the grand emperor.

Marſhal, To arrange, to rank in order.

Martyrdom, The death of a martyr, the honour of a martyr.

Mary, The mother of Chriſt; ſhe is called the ſecond *Eve*, *Par. Loſt*, v. 387. as Chriſt is ſometimes called ſecond *Adam*.

Maſculine, Male, manly. *J.*

Maſk, A revel, a piece of mummery.

Maſſacre, Butchery, indiſcriminate deſtruction.

Maſſy proof, *i. e.* Proof againſt a great weight.

Matin, Morning, uſed in the morning.

Meath, Drink.

Media, A large country in Aſia, mountainous and cold, but fruitful on that ſide which lies to the Caſpian Sea. Its capital is Ecbatana, the modern Tauris.

Meduſa, Was one of the Gorgon monſters, whoſe locks were ſerpents, ſo terrible that they turned beholders into ſtone. *Ulyſſes*, in *Homer*, was deſirous of ſeeing more of the departed heroes, but I was afraid, ſays he, *Odyſſ.* xi. 653.

> Leſt *Gorgon* riſing from th' infernal lakes,
> With horrors arm'd and curls of hiſſing ſnakes,
> Shou'd fix me, ſtiffen'd at the monſt'rous ſight,
> A ſtony image in eternal night. *Broome.*

M.

Medway, A large river that has its riſe in Aſdown foreſt in Suſſex, and falls into the Thames below Chatham. The marriage of the Thames and Medway is admirably deſcribed by *Spenſer*. *Fairy Queen*, B. iv. Cant. 11.

Meed, Reward.

Megæra, One of the furies who is ſuppoſed to have ſerpents on her head inſtead of *hair*.

Meleſigenes, A name of *Homer*, ſo called becauſe he was ſuppoſed to be born near *Meles*, a river of Ionia, that runs near the city Smyrna. See *Mæonides*.

Melibæan, from *Melibæa*, A city of Theſſaly, famous for a fiſh called Oſtrum, there caught, and uſed in dying the nobleſt purple.

Melliſluous, Flowing with honey.

Melind, A town of Zanguebar in Africa, with a good harbour, defended by a citadel on the Indian Ocean, 74 miles N. of Mombaze, and ſubject to the Portugueſe.

Memnon. Prince Memnon's ſiſter, (*Il Penſeroſo* 18.) *Memnon* king of Ethiopia, ſon of *Tithonus* by *Aurora*, repairing with a great hoſt to the relief of *Priam* king of Troy, was there ſlain by *Achilles*.

Memnonian, from *Memnonia*, A capital city in Perſia, and the reſidence of the Perſian monarchs; called by *Herodotus Memnonoa*, from *Memnon*, who built it and reigned there.

Memphian, from *Memphis*, formerly the capital of Egypt; and ſo the Memphian chivalry ſignifies the Egyptian.

Meridian, At the point of noon. *J.*

Meroe, An iſland and city of Ethiopia in the river Nile; and therefore called, *Par. Reg.* iv. 71. *The Nilotic iſle*.

Meſſiah, Heb. Anointed.

Metallic, Partaking of metal, containing metal, conſiſting of metal.

Meteors, Any bodies in the air or ſky that are of a flux and tranſitory nature.

Mexico,

Mexico, The capital of a large country bearing the ſame name in *South America*, ſubject to the Spaniards.

Michael, Heb. The power of God. One of the archangels frequently mentioned in Scripture for his good ſervices to the church. *Milton* appoints him the leader of the armies; as St. *John* has done, *Rev.* xi. 7, 8.

Mickle, Much, great; an obſolete word.

Midriff, The diaphragm. *J.*

Mincing, Walking nicely by ſhort ſteps.

Minim, A ſmall being, a dwarf. *J.*

Miniſtrant, Attendant, acting at command.

Minſtrelſy, A company of muſicians.

Miſcreated, Formed unnaturally or illegitimately made; as by a blunder of nature.

Moabites, A mighty nation in Arabia Felix, upon the eaſt ſide of the Dead Sea; moſt impious idolators, cruel enemies to the ſeed of *Abraham*.

Mogul, The name of the emperors of all India, whoſe dominions extend from Perſia on the weſt, Tartary on the north, China on the eaſt, and Indian Ocean on the ſouth. They are the richeſt monarchs on the earth, and their dominions of the largeſt extent. Their ſubjects are divided chiefly into Mahometans and Idolators.

Mole, A river that hath its riſe in Surry, and runs underground for many miles. Thus *Spenſer*, St. 32.

> And *Mole* that like a *nouſling* mole doth make
> His way ſtill under-ground, till Thames he o'ertake.

Moloch, The god of the Ammonites. This name ſignifies King, and he is ſuppoſed by ſome to be the ſame with *Saturn*, to whom the heathens ſacrificed their children, and by others the Sun. It is ſaid in Scripture that the children paſſed through the fire to *Moloch*; and our author employs the ſame expreſſion, by which we muſt underſtand, not that they always burned their children in honour of this idol, but ſometimes made them only leap over the flames, or paſs nimbly between two fires, to purify them by

that luſtration, and conſecrate them to this falſe deity. The Rabbins aſſure us that the idol *Moloch* was of braſs, ſitting on a throne of the ſame metal, and wearing a royal crown, having the head of a calf, and his arms extended ready to receive the miſerable victims which were to be conſumed in the flames, and therefore it is very properly ſtiled his *grim Idol.*

Monbaza, A capital city of Zanguebar in Africa.

Montalban, A romantic name of a place in Orlando Furioſo.

Montezume, A powerful king of Mexico, vanquiſhed by Cortez with 900 Spaniards.

Moreh, A piece of ground near Sichem, where *Abraham* firſt ſettled in Canaan.

Morris-dance, A dance in which bells are gingled, or ſtaves or ſwords claſhed, which was learned from the Moors, and perhaps brought into England in *Edward* the third's time.

Moſaic, Is a kind of painting in ſmall pebbles, cockles, and ſhells of ſundry colours.

Moſcow, The capital of all Ruſſia, once a populous city, but ſince Peterſbourgh has increaſed, Moſcow has much declined.

Mozambic, A ſmall city of Zanguebar in Africa.

Mulciber, i. e. Founder, The name of *Vulcan*, who was the firſt inventor and exerciſer of the founders art.

Multiform, Having various ſhapes or appearances.

Mummer, A maſker, one who performs frolicks in a perſonated dreſs.

Murky, Black, tainted.

Murren, The plague in cattle.

Muſt, New wine.

Myriad, Proverbially any great number.

Myrrhine, Made of the myrrhine ſtone.

N.

NAPTHA, A pure, clear, and thin mineral fluid, of ſo unctuous and fiery a nature, that it kindles at approaching the fire or ſun-beams.

Nard, An odorous ſhrub.

Nathleſs, Nevertheleſs.

Nebo, A city of the Moabites, afterwards belonging to the tribe of *Reuben*.

Nectar, The imagined drink of the Gods.

Negus, *i. e.* King, ſovereign. *The empire of Negus* is that of Upper Ethiopia, or the land of the Abyſſinians.

Nepenthe, A drug that drives away all pain. See *Homer*, *Odyſſ* iv. 219.

Neptune, The ſon of *Saturn* and *Ops*; the god of the ſea, and father of fountains and rivers; bearing a trident for a ſceptre.

Nereus, The ſon of *Oceanus* and *Tethys*, called by the poets *Grandævus Nereus*, *old Nereus*, and by our author *hoary Nereus*, both on account of his age and the white froth or foam of the ocean.

Nightingale, A ſmall bird that ſings in the night with remarkable melody. Our author's fondneſs for this bird is very remarkable, expreſſing it upon every occaſion.

Nile, A large river in Egypt, ſuppoſed to have its ſource in Abyſſinia. By its regular overflowings it renders Egypt a moſt fruitful country.

Nineveh, A city ſituated on the *Tigris*, whoſe circuit was ſixty of our miles, built by *Ninus*, and after him called *Nineveh*. A capital city of the Aſſyrian empire, which the poet ſtiles *golden monarchy*, probably in alluſion to the golden head of the image in *Nebuchadnezzar's* dream of the four empires; and *ſeat* of *Salmanaſſer*, who in the reign of *Hezekiah*, king of Judah, carried the ten tribes captive into Aſſyria 721 years before Chriſt, ſo that it might now be properly called a *long captivity*. See *Par. Reg.* iii. 275.

Niphates,

O.

Niphates, A mountain in the borders of Armenia, not far from the ſpring of Tigris, as *Xenophon* affirms upon his own knowledge. The poet lands *Satan* here, (*Par. Loſt*, iii. 742) becauſe it borders on Meſopotamia, in which country the moſt judicious deſcribers of Paradiſe place it.

Niſeian, of *Niſa*, An iſland incompaſſed with the river Triton.

Niſroch, A God of the Aſſyrians, in whoſe temple at Nineveh *Sennacherib* was killed by his two ſons: 2 *Kings* xix. 37. and *Iſaiah* xxxvii. 37. It is not known who this god *Niſroch* was; the Seventy call him *Meſerach* in *Kings*, and *Naſarach* in *Iſaiah*. *Joſephus* calls him *Naraſkes*. He muſt have been a principal idol, being worſhipped by ſo great a prince, and at the capital city Nineveh; which may juſtify *Milton* in calling him (*Par. Loſt*, vi. 447.) *of principalities the prime*.

Niſſibis, A city built on the Tigris, called alſo Antiochia.

Nocent, Hurtful, miſchievous.

Norumbega, A province of the northern America.

Norway, A northern kingdom in Europe, cold and barren. They have however an excellent fiſhery, and in exchange for their fiſh have all the other neceſſaries of life. They grow alſo excellent oaks and firs.

Notus, The ſouth wind.

Number'd, P. L. viii. 19. Numerous.

O.

OB or *Oby*, A great river of Muſcovy, near the northern pole.

Oblique, Not direct, not perpendicular, not parallel.

Oblivion, Forgetfulneſs.

Obloquy, Cenſorious ſpeech, ſlander. *J.*

Obtuſe, Not quick, dull, ſtupid.

Odoriferous,

O.

Odoriferous, Giving ſcent, fragrant, perfumed.

Occhalia, A city in Bœotia.

Oeta, A mountain in the borders of Theſſaly.

Olympian games, Games inſtituted by *Hercules*, and celebrated near the city Olympia in Peloponneſus, in honour of *Jupiter Olympus*, his father. They returned every fifth year, and were fixed upon by the Greeks as their *epochs* or dates of time.

Olympus, A mountain in Theſſaly, celebrated for the ſeat of the muſes, who were therefore called Olympiades.

Omnifick, All-creating.

Ooſe, Slime, mud.

Ouſe, A river which has its riſe in Yorkſhire, and falls into the Humber.

Opacous, Dark, not tranſparent.

Opal, A ſtone of diverſe colours, partaking of the carbuncle's faint fire, the amethiſt's bright purple, and the emerald's cheering green.

Opaque, Not tranſparent.

Ophion, Our author is endeavouring to ſhow, that there was ſome tradition among the heathens of the great power that *Satan* had obtained over mankind. And this he proves by what he relates of *Ophion* and *Eurynome*. *Ophion* with *Eurynome*, he ſays, *had firſt the rule of high Olympus, and were driven thence by Saturn and Ops*, or Rhea, *ere yet their ſon Dictæan Jove was born*, ſo called from Dicte, a mountain of Crete, where he was educated. Now *Ophion*, according to the Greek etymology, ſignifies a *ſerpent*; and therefore *Milton* conceives that by *Ophion* the *old ſerpent* might be intended, the *ſerpent whom they called Ophion*. And *Eurynome* ſignifying *wide ruling*, he ſays, but ſays doubtfully, *that ſhe might be wide-incroaching Eve perhaps*, as the epithet wide-incroaching belongs properly to *Eve*.

Ophir, A kingdom and city on the Indian Sea, whence *Solomon* brought gold.

Ophiucus or *Anguitenens*, or, as it is commonly call'd, *Serpen-*

Serpentarius, A conſtellation whoſe length reaches about forty degrees.

Ophiuſa, A ſmall iſland in the Mediterranean, ſo called by the Greeks, and by the Latins Colubraria. The inhabitants quitted it for fear of being devoured by ſerpents.

Ops, The daughter of *Cælus* and *Veſta*, the wife and ſiſter of *Saturn*. By her was meant the earth.

Optick, relating to the ſcience of viſion. *J.*

Orbicular, Spherical.

Orc, A large kind of ſea-fiſh.

Orcus, The name of *Pluto*.

Oread, A nymph of the mountains.

Orib, A mountain in Judea, on which the law was given. *Exod.* xx. 18.

Orgies, Mad rites of *Bacchus*, frantick revels.

Orient, The Eaſt, the part where the ſun firſt appears; bright, ſhining.

Orifice, Any opening or perforation.

Orion, Is a conſtellation repreſented in the figure of an armed man, ſuppoſed to be attended with ſtormy weather, *Aſſurgens fluctu nimboſus Orion. Virg. Æn.* 1. 539.

Oriſon, A prayer, a ſupplication.

Ormus, An iſland at the entrance of the Perſian Gulph, in poſſeſſion of the Portugueſe, and is the mart for the diamonds brought from India.

Orontes, A river in Greece celebrated for its prophetick virtues.

Orphecian, from *Orpheus*, The ſon of *Calliope*; he was ſo ſkilful in playing on the harp, that he would make woods and mountains to follow him, ſtay the current of rivers, and tame wild beaſts. He deſcended into hell to bring his wife *Euridice* from thence, and ſo charmed *Pluto* and *Proſerpine* with his muſick, that they gave him his wife back again, but upon a condition which he not obſerving, loſt her entirely. He compoſed many hymns which are ſtill extant, and wrote of the creation out of chaos. *Orpheus* was in-

ſpired

ſpired by his mother *Calliope* only; *Milton* by the heavenly muſe; therefore he boaſts, B. iii. 17. he "ſung with other notes than that of *Orpheus*," tho' their ſubjects were the ſame.

Oſiris, One of the principal Egyptian idols, by whom it is moſt probable they meant the Sun.

Orus, The ſon of *Oſiris* and *Iſis*, frequently confounded with *Apollo*. Theſe and the other gods of the Egyptians were worſhipped in *monſtrous ſhapes*, bulls, dogs, *&c.* and the reaſon alledged for this monſtrous worſhip is derived from fabulous tradition, that when the giants invaded heaven, the gods were ſo affrighted, that they fled into Egypt, and there concealed themſelves in the ſhapes of various animals; and the Egyptians afterwards, out of gratitude, worſhipped the creatures, whoſe ſhapes the gods had aſſumed. *Ovid Met.* v. 319, *&c.* where there is an account of their transformations; and therefore *Milton* calls them, *Par. Loſt*, i. 481.

Their wand'ring gods diſguis'd in brutiſh forms
Rather than human ———————

Ounce, A linx, a panther.

Overweening, Thinking too highly, thinking with arrogance. *J.*

Oxus, The ancient name of a river in India, now called Amu.

P.

PACIFIC, Peace-making, mild, gentle, appeaſing. *J.*

Pact, P. R. iv. 91. The technical term for the contracts of ſorcerers with devils; a bargain, a covenant.

Padan-aram, The country of Aram, *i. e.* Syria.

Paleſtine, A country in Aſia, containing Idumea, Judea, Samaria, Galilea; ſo called from the Philiſtines, who inhabited its ſea-coaſts. It is in general (ſays Dr. *Shaw*)

Shaw) a fruitful country, abounding in corn, wine, and oil where cultivated; and might ſupply the neighbouring countries with all theſe, as it anciently did, were its preſent inhabitants equally induſtrious. The parts about Jeruſalem, its once famous capital, are the moſt mountainous and rocky, but they feed numerous herds and flocks, and yield plenty of honey, excellent wine and oil, and the valleys large crops of corn.

Palmer, A pilgrim bearing branches of palm from the Holy Land, whither he made a vow to go, and is therefore called Votariſt. *Comus*, 189.

Palm Tree, Is a tree that yields a fruit called a date, full of ſweet juice, a great reſtorative to dry and exhauſted bodies by augmenting the radical moiſture. There is one kind of it called *Palma Ægyptiaca*, which, from its virtue againſt drought, was named ἀδιψος, quenching thirſt.

Palpable, Perceptible by the touch.

Pan, All; *univerſal nature*. *Pan* is nature, the *graces* are the beautiful ſeaſons, and the *hours* are the time requiſite for the production and perfection of all things. *Milton* only ſays in a moſt poetical manner (as *Homer* had done before him in his hymn to *Apollo)* that now all nature was in beauty, and ever produced ſomething new, without any change for the worſe. He is likewiſe the god of the Shepherds.

Pandemonium, The high capital or place of reception of Satan and his peers; *the court of all the devils*.

Pandora, The woman made by *Vulcan* at the command of *Jupiter*, to be revenged on *Promitheus* for having ſtolen *Jove's authentic fire*, the original and prototype of all earthly fire. She was ſo called becauſe all the gods had conferred their gifts to make her more charming (for ſo the word ſignifies, from παν, all, and δωρον, a gift.) She was brought by *Hermes*, *(Mercury)* but was not received by *Prometheus*, the *wiſer ſon* of *Japhet*, (as the name imports) but by his

his brother *Epimetheus, the unwiſer ſon.* She enticed his fooliſh curioſity to open a box wherein were contained all manner of evils, which immediately flew out amongſt mortals, and *hope* only was left at the bottom of the box.

Paneas, A city at the foot of a mountain of the ſame name, part of Mount Libanus, from whence the river Jordan has its ſource.

Panim, for Pagan, as Rhene for Rhine, or Danaw for Danube.

Panoply, Compleat armour.

Pancy, A flower, a kind of violet.

Pacquin or *Peking,* The ancient and royal city of China, very large and populous, being twenty miles in circuit, and ſuppoſed to contain near two millions of people.

Paragon, To be equal or to be like; of παρα, *juxta,* and αγων, *certamen,* an exact idea or likeneſs of a thing able to conteſt with the original.

Paramount, The chief.

Paranymph, A bride-man, one who leads the bride to her marriage.

Parallax, The diſtance between the true and apparent place viewed from the earth.

Parle, Converſation, talk.

Parthenope, and *Ligæa,* Two ſirens.

Patriarch, One who governs by paternal right, the father and ruler of a family; a biſhop ſuperiour to archbiſhops. *J.*

Patrimony, An eſtate poſſeſſed by inheritance.

Pavi ion, to, To furniſh with tents.

Pearl. Pearls, though eſteemed of the number of gems, are but a diſtemper in the creature that produces them. The fiſh in which pearls are moſt commonly found is the oyſter. The true ſhape of a pearl is a perfect round; but ſome of a conſiderable ſize are of the ſhape of a pear. Their colour ought to be a pure, clear and brilliant white. *J.*

Peccant,

P.

Peccant, Guilty, criminal.

Peerage, The body of peers. *J.*

Peerleſs, Unequalled, having no peer.

Pegaſus, The winged horſe generated from the blood of *Meduſa*. When poets ſoar high they are ſaid to be carried on Pegaſean wing.

Pelorus, A promontory of Sicily, now Cape di Far, about a mile and a half from Italy, whence *Virgil*, *anguſta a ſede Pelori*, *Æn.* iii. 617.

Pelleian Conqueror, *Par. Reg.* ii. 196. *Alexander* the Great, who was born at Pella in Macedonia; and his continence and clemency to *Darius*'s queen and daughters and other Perſian ladies, whom he took captive after the battle of Iſſus, are celebrated by the hiſtorians. See *Quint. Curtius*, B. iii. C. 9. And this is the more extraordinary, as he was then a young conqueror of about 23 years of age, *a youth*, as *Milton* expreſſes it.

Pendent, Supported above the ground.

Pennon, vulgarly ſpelt *pinion*, A wing; from *Penna*.

Pentateuch, The five books of *Moſes*.

Peor, An idol of the Moabites, the ſame as *Chemos*.

Perſepolis, The city of *Cyrus*, if not built by him, yet by him made the capital ſeat of the Perſian empire.

Peru, A large and rich country in S. America belonging to the Spaniards; abounding with mines of gold and gems. The inhabitants were formerly idolators, but the Spaniards have converted them to Chriſtianity, at leaſt in appearance.

Peter, The apoſtle, ſuppoſed by the Romaniſts to be intruſted with the keys of heaven; which notion *Milton* ridicules. *Par. Loſt*, iii. 484.

Petrefic, Having the power to change to ſtone.

Petzora, The moſt north-eaſtern province of *Moſcovy*.

Phantaſm, Vain and airy ſubſtance, ſomething appearing only to imagination.

Pharaoh, An impious king of Egypt in the time of *Moſes*, who uſed the Iſraelites in the moſt cruel manner.

Pharphar,

Pharphar, A river of Damaſcus, ſuppoſed by *Maundrel* to be only a branch of the Baraddy.

Philiſtean, From the Philiſtines.

Phineus, A king of Arcadia, a famous blind prophet and poet of antiquity; for the word prophet ſometimes comprehends both characters, as *vates* doth in Latin.

Phlegethon, An infernal river, from φλεγω, to burn, and therefore rightly deſcribed by *Milton*, *Par. Loſt*, ii. 580. 'fierce *Phlegethon*, whoſe waves of torrent fire 'inflame with rage;' as it is by *Virgil*, *Æn.* vi. 550.

Which *Phlegethon* ſurrounds,
Whoſe fiery flood the burning empire bounds.
Dryden.

Phlegra, A city of Macedonia where the giants fought with the gods.

Phœnicians, from *Phœnicia*, A province of Syria lying along the Levant or eaſtern part of the Mediterranean. It is narrow from E. to W. but made a conſiderable figure in hiſtory, not only for the number of its maritime cities, the principal of which were Tyre, Sidon, and Ptolemais, but alſo for the ingenuity of its inhabitants, to whom are attributed the invention of letters, navigation, aſtronomy, merchandiſing, and many other uſeful diſcoveries. They eſtabliſhed colonies in many parts of Europe, Aſia, and Africa; among which that of the Carthaginean was one of the moſt conſiderable.

Phœnix, A bird very famous among the ancients, but generally looked upon by the moderns as fabulous. The naturaliſts ſpeak of it as ſingle, or the only one of its kind. They deſcribe it as of a moſt beautiful plumage. They hold that it lives four or five hundred years; that when thus advanced in age, it builds itſelf a funeral pile of wood and aromatic gums, which being kindled by the ſun, it is there conſumed by the fire, and another Phœnix ariſes out of the aſhes, anceſtor and ſucceſſor to himſelf, who taking

taking up the reliques of his funeral pile, flies with them to Egyptian Thebes, to inſhrine them there in the temple of the Sun, the other birds attending and gazing upon him in his flight.

Phylactery, A bandage on which was inſcribed ſome memorable ſentence.

Pilaſter, A column ſometimes inſulated, but oftener ſet within a wall, and only ſhewing a fourth or fifth part of its thickneſs. *J.*

Pilgrim, A traveller, a wanderer, particularly one who travels on a religious account.

Pioneer, One whoſe buſineſs it is to level the roads, throw up works, or ſink mines in military operations.

Placable, Willing or poſſible to be appeaſed.

Planet. *Planets* are the erratick or wandering ſtars, and which are not like the fixt ſtars, always in the ſame poſition one to another; we now number the earth among the primary *Planets*, becauſe we know it moves round the Sun, as Saturn, Jupiter, Mars, Venus, and Mercury do, and that in a path or circle between Mars and Venus; and the Moon is accounted among the ſecondary *Planets* or Satellites of the primary, ſince ſhe moves round the Earth. *J.*

Planet-ſtruck, Blaſted.

Platan, from *Plane*, A tree ſo named from the breadth of its leaves, πλατυς, Greek, broad; a tree uſeful and delightful for its extraordinary ſhade. *Virg. Geor.* iv. 146.

Plato, A famous Athenian philoſopher; the ſcholar of *Socrates*, and head of the academick ſchool; who wrote a book concerning the ſoul's immortality and happineſs after this life.

Plebeian, One of the lower people.

Pledge, P. L. ii. 818. A child, as children were ſimply called by the Latins *pignora*, pledges.

Pleiades, Seven ſtars in the neck of the conſtellation Taurus, which riſing about the time of the vernal equinox,

equinox, are called by the Latins *vergiliæ*. Our poet therefore, in saying that the Pleiades danced before the Sun at his creation, intimates very plainly, that the creation was in the Spring, according to the common opinion. *Virg. Georg.* ii. 338.

Plenipotent, Invested with full power.

Plighted, Braided, weaved. *Comus.*

Plutonian, From *Pluto* the god of hell.

Pomona, The goddess of gardens and fruit-trees; whom *Vertumnus* fell in love with, at which time *Ovid* makes her appear in all her perfection of beauty. *Met.* xiv. 628, *&c.*

Ponent, Western.

Pontifical, Bridge-building.

Pontus, *i. e. Pontus Euxinus*, or the Euxine Sea, now the Black Sea above Constantinople.

Porous, Having small spiracles or passages.

To *port*, P. L. iv. 980. To carry in form.

Portcullis, A sort of machine like a harrow, hung over the gates of a city, to be let down to keep out an enemy.

Potentate, Monarch, prince, sovereign.

Prank, Dressed, clad.

Pre-eminent, Excellent above others.

Precipitate, To fall headlong.

Predicament, A class or arrangement of beings or substances ranked according to their natures.

Predominant, Prevalent, supreme in excellence, ascendant.

Prescript, Direction, precept, model prescribed. *J.*

Principality, A prince, one invested with sovereignty.

Proboscis, A snout, the trunk of an elephant.

Procinct, Complete preparation, preparation brought to the point of action. In *procinct*, ready girded, P. L. vi. 19. in allusion to the ancients, who just before the battle used to gird their garments close to them, which on other occasions they wore very loose.

Proem, Preface, introduction. *J.*

Profluent,

P.

Profluent, Flowing forward.

Progenitor, A forefather, an anceſtor in direct line.

Prolifick, Fruitful, generative, pregnant, productive.

Prologue, Preface, introduction to any performance. *J.*

Promontory, Is a high part of dry land ſtretching itſelf into the ſea.

Propitiation, The atonement, the offering by which propitiouſneſs is attained.

Proſerpina, The daughter of *Jupiter* and *Ceres*, ſtolen by *Pluto* and carried into hell. See *Ceres*.

Proteus, A ſea god who could transform himſelf into various ſhapes, till being cloſely preſſed, he could return to his own proper form. By this the ancients underſtood the firſt principle of things and the ſubject matter of nature; and our poet very fitly employs (*Par. Loſt*, iii. 604.) this metaphor or ſimilitude, to expreſs the matter which the chymiſts make experiments upon through all its mutations, and which they drain through their limbecs or ſtills till it reſume its native and original form.

Prow, The head or forepart of a ſhip.

Prowveſt, Braveſt, moſt valiant.

Puiſſant, Powerful, ſtrong, forcible.

Purfled, Flouriſhed or wrought with a needle; from the old French *Pourfiler*.

Purlieu, Border, incloſure.

Purloin'd, To ſteal, to take by theft.

Pygmean, belonging to Pigmy, one of a nation fabled to be only three ſpans high, and after long wars to be deſtroyed by cranes.

Pyramid, in geometry, is a ſolid figure, whoſe baſe is a polygon, and whoſe ſides are plain triangles, their ſeveral points meeting in one. *J.*

Pyrrha, The daughter of *Epimetheus*, and wife of *Deucalion*.

Python, A huge ſerpent that was ſaid to be ingendered of the ſlime after the Deucalion deluge, in the Pythean vale near Pythea, a city in Greece. *Ovid* gives

gives a deſcription of this monſter, *Met.* i. 438.

——And then ſhe brought to light
Thee *Python* too, the wond'ring world to fright,
And the new nations with ſo dire a ſight.
So monſt'rous was his bulk, ſo large a ſpace
Did his vaſt body, and long train embrace.
Dryden.

Q.

Quadrate, A ſquare having four equal and parallel ſides.

Quadrature, The ſtate of being ſquare, a ſquare.

Quaint, Subtly excogitated, fine ſpun. *J.*

Quaff, To drink in large draughts.

Quality, Nature relatively conſidered, or property, accident.

Quarry, A ſtone mine; prey.

Quaternion, The number four.

Quiloa, A city of Zanguebar in Africa.

Quinteſſence, An extract from any thing, containing all its virtues in a ſmall quantity.

Quintius Cincinnatus, was twice invited from the plough to be conſul and dictator of Rome; and after he had ſubdued the enemy, when the ſenate would have enriched him with publick lands and private contributions, he rejected all theſe offers, and retired again to his cottage and old courſe of life.

Quip, A ſharp jeſt, a taunt, a ſarcaſm.

Quiver, A caſe for arrows. *J.*

R.

RABBA, A capital city of the Ammonites, ſituated near the river Arnon.

Radiance, Sparkling luſtre, glitter.

R.

Rainbow, Iris, the ſemi-circle of various colours which appears in ſhowery weather.

Ramath-Lechi, Judges xv. 17. *He caſt away the jaw-bone out of his hand, and called that place Ramath-Lechi*, i. e. *the lifting up of the jaw-bone*, or *caſting away of the jaw bone*, as it is render'd in the margin of our Bibles. *Samſ. Agoniſtes*, 145.

Ramiel, *One that exalts himſelf againſt God*, a fallen angel.

Rampant, Leaping, ſpringing.

Rampart, The platform of the wall behind the parapet.

Raphael, The angel whom God ſent to warn *Adam* of his danger, and whom *Milton* ſtiles the *ſociable ſpirit*, (*Par. Loſt*, v. 221) becauſe this angel, in the book of *Tobit*, travels with *Tobias*, into Media and back again, and inſtructs him how to marry *Sara* the daughter of *Raguel*, and by what means he might drive away the wicked ſpirit who had deſtroyed her former ſeven huſbands, before they had knowlege of her. So ſociable a ſpirit is very properly ſent to converſe with *Adam* upon this occaſion. *Raphael*'s departure from before the throne, and his flight thro' the quires of angels, is finely imagined.

Rathe, Early, coming before the time.

Realty, Loyalty.

Rebec, A three-ſtringed fiddle.

Rebuff, To beat back, to oppoſe with ſudden violence.

Reck, To reckon or make account of.

Recreant, Apoſtate, falſe.

Red Sea, The name of a famous ſtreight ſeparating Aſia from Africa. The Arabians call it the Sea of Suph.

Redundant, Superabundant, exuberant, ſuperfluous.

Reflux, Backward courſe of water. *J.*

Refulgent, Bright, ſhining, glittering, ſplendid.

Regal, Royal, kingly.

Regenerate, Born anew by grace to a Chriſtan life.

Regulus, A noble Roman, who after performing many great exploits, was taken priſoner by the Carthaginians, and ſent with the embaſſadors to Rome to treat

of

of peace, upon oath to return to Carthage if no peace or exchange of priſoners ſhould be agreed upon: but *Regulus* was the firſt to diſſuade a peace, and choſe to leave his country, family, and friends, rather than ſuffer the ſenate to conclude a diſhonourable treaty.

Relax, To open, to looſe. *J.*

Reliques, Remains.

Reluctant, Unwilling, acting with repugnance.

Remark, Diſtinguiſh, point out. *Sam. Agon.* i. 309.

Replete, Full, completely filled.

Reptil, An animal that creeps upon many feet.

Repute, Eſtabliſhed opinion.

Reſent, To take ill, to conſider as an injury or affront.

Reſpiration, Relief from toil.

Reſplendent, Bright, ſhining, having a beautiful luſtre.

Retinue, A number attending upon a perſon.

Retribution, Repayment, return accommodated to the action.

Retrograde, To go backward.

Rhea, The wife of *Saturn* and mother of *Jupiter*.

Rhene, for *Rhine*, A celebrated river of Germany.

Rheum, A thin watery matter oozing through the glands, chiefly about the mouth.

Rhodope, A mountain in Thrace.

Rhomb, A parallellogram or quadrangular figure, having its four ſides equal, and conſiſting of parallel lines, with two oppoſite angles acute and two obtuſe.

Rife, Prevalent, abounding.

Rimmon, A god of the Syrians, but it is not certain what he was, or why ſo called.

Roſeat, Roſy, full of roſes.

Ruby, Any thing red.

Ruining, Falling headlong or violently from a higher to a lower place. *Par. Loſt*, vi. 868.

Ruſſian, from *Ruſſia*, An extenſive empire including great part of the continent of Europe and Aſia. It is upwards of 3000 miles in length from E. to W. and 2567 in breadth from N. to S. The govern-

ment is entirely arbitrary, and the religion that of the Greek church.

Ruth, Pity, mercy, tenderneſs, ſorrow for the miſery of another. *J.*

S.

SABIAN, from *Saba*, a city and country of Arabia Felix, *Araby the bleſt*, the moſt famous for frankincenſe.

Sable-veſted, *i. e.* Clothed in ſable furs; a *ſable* is a creature whoſe ſkin is of the greater price the blacker it is.

Sabrina. *Locrine* king of the Britons married *Guendolen*, the daughter of *Corineus* duke of Cornwal; but in ſecret, for fear of *Corineus*, he loved *Eſtrildis*, a fair captive whom he had taken in a battle with *Humber* king of the Huns, and had by her a daughter equally fair, whoſe name was *Sabra*. But when once his fear was off, by the death of *Corineus*, not content with ſecret enjoyment, divorcing *Guendolen*, he makes *Eſtrildis* now his queen. *Guendolen* all in a rage departs into Cornwal; and gathering an army of her father's friends and ſubjects, gives battle to her huſband by the river Sture; wherein *Locrine*, ſhot with an arrow, ends his life. But not ſo ends the fury of *Guendolen*, for *Eſtrildis* and her daughter *Sabra* ſhe throws into a river; and to leave a monument of revenge, proclaims that the ſtream be thenceforth called after the daughter's name; which by length of time is changed now into Sabrina or Severn.

Sadly, Seriouſly, ſoberly. *Maſk*, 509.

Samarchand, The chief city of Zagathaian Tartary, near the river Oxus; *Temerſthrone*, the birth-place and chief place of reſidence of *Tamerlane*.

Samoed, from *Samoieda*, A province in the north-eaſt of Muſcovy, upon the Frozen Sea.

Samos,

S.

Samos, A large Iſland in the Archipelago, inhabited by Greek Chriſtians. It was ſuppoſed to be the birth-place of *Juno*, *Samia* the ſibyl, *Pythagoras* and *Polycrates*. There ſtill remain many ſtately ruins, particularly of *Juno*'s temple, the protectreſs of this iſland.

Samſon, The ſon of *Manoah*. A judge of Iſrael; a man of prodigious ſtrength; betrayed by his wife into the hands of the Philiſtines his enemies, a great number of the chief of whom he deſtroyed, by pulling the temple on their and his own head when they were aſſembled to celebrate the rites of their God *Dagon*.

Sanctuary, A place of protection, a ſacred aſylum.

Sanguine, Red, having the colour of blood.

Saphire, A precious ſtone of a blue colour.

Sapience, Wiſdom, ſageneſs, knowledge. *J.*

Sarra, of *Sar*, the *grain of Sarra* or the *dye of Tyre*, named *Sarra:* The Phœnician name of a fiſh there taken, whoſe blood made the purple colour.

Satan, Heb. *Enemy*, ſo called by way of eminence, as being the chief enemy of God and man. The prince of hell.

Satiate, To ſatisfy.

Saturn, The ſon of Heaven and Earth; the oldeſt of all the heathen gods. He is called in Greek Κρονος, the God of time. He was expelled his kingdom by his ſon *Jupiter*; upon which he fled into Italy, and taught the inhabitants huſbandry and the uſe of the ſcythe.

Saws, Sayings, ſentences, proverbs.

Scape, A looſe act of vice or lewdneſs, *P. R.* ii. 189.

Scathe, To damage, hurt, waſte and deſtroy.

Scential, Producing ſcience.

Scipio, Fabled to be the ſon of *Jupiter Capitoline*, ſuppoſed to cohabit with his mother under the form of a ſerpent. He was the conqueror of Carthage, from which conqueſt he had the name of Africanus given him. He is eſteemed the greateſt warrior Rome ever produced.

Scorpion, One of the ſigns of the Zodiac; a ſea-fiſh.
Scrannel, Grating to the ſound.
Scull, A ſhoal or vaſt multitude of fiſh, *P. L.* vii. 402.
Scylla, See *Charybdis*.
Sdeind, Diſdained, an imitation of the Italian *Sdegnare*.
Seal or *Sea-calf*, Which is obſerved to ſport on ſmooth ſeas in calm weather.
Secular, Not ſpiritual, relating to affairs of this world.
Sedentary, Torpid, inactive, ſluggiſh, motionleſs.
Sedge, A growth of narrow flags.
Seir, A high mountain in Paleſtine.
Seleucia, A city built near the river Tygris by *Seleucus Nicator*, one of *Alexander*'s captains, and ſo called to diſtinguiſh it from others of the ſame name.
Seneſchal, *i. e.* A ſervant of a family, and the name was applied by way of eminence to the principal ſervant, who had in great houſes the care of feaſts or domeſtic ceremonies.
Senir or *Shener*, Is the ſame as Mount Hermon, mentioned as the eaſtern border of the Holy Land, *Par. Loſt*, xii. 141. as appears from *Deut.* iii. 9. Which Hermon the Sidonians call Sirion, and the Ammonites Shenir. And a more exact account of the boundaries of the Promiſed Land we ſhall hardly find in any proſe author than our poet has given us in verſe.
Sennaer or *Shinar*, For they are both the ſame name of this province of Babylonia. But *Milton* follows the Vulgate, as he frequently does in the name of places.
Seraphim, Angels of one of the heavenly orders.
Serapis, The ſame with *Apis*, the God of the Egyptians.
Serbonian Bog. Serbonis was a lake 200 furlongs in length and 1000 in compaſs, between the antient mountain of Caſius and the city Damiata. It was ſurrounded on all ſides by hills of looſe ſand, which carried into the water by high winds, ſo thickened the lake as not to be diſtinguiſhed from part of the continent, where whole armies have been ſwallowed up. Read *Herodotus*, B. iii. and *Luc. Phar.* viii. 539.

Sere,

S.

Sere, Dry, withered, no longer green.

Serenade, Muſick or ſongs with which ladies are entertained by their lovers in the night.

Serecana, from *Serica*, A region betwixt China to the eaſt and Mount Imaus to the weſt. The plains of Sericana are in a manner a ſea of land, the country being ſo ſmooth and level, that carriages were driven (as travellers report) with ſails and wind.

Sextile, Is a poſition or aſpect of two planets when 60 degrees diſtant, or at the diſtance of two ſigns from one another.

Sheen, *ſubſ.* Brightneſs, ſplendour.

—— *adj.* Bright, glittering, ſhowy.

Shoal, To be ſhallow, to grow ſhallow.

Sibmah, A city in the valley of Moab, about thirty miles from Jeruſalem eaſtward. A place famous for Vineyards, as appears from *Jer.* xlviii. 32. *O vine of Sibmah, I will weep for thee.*

Sichem, An ancient city in Paleſtine.

Sidonian, from *Sidon*, A city belonging to the Syrians.

Serralona, or *Lion Mountains*, A range of mountains ſo called becauſe of the perpetual ſtorms there roaring like a lion. Theſe are to the ſouth-weſt of Africa, within a few leagues of Cape Verd, the weſtern point.

Serry, To preſs cloſe, to drive hard together, to link and claſp together; from the French *Serrer*, to lock and ſhut cloſe.

Sewers, An officer who ſerves at a feaſt; from *aſſeoir*, to ſet down; for thoſe officers ſet the diſhes on the table: in old French *aſſeours*.

Siloa's Brook, Siloa was a ſmall river that flowed near the Temple at Jeruſalem. It is mentioned it *Iſaiah* viii. 6. So that in effect our poet (*Par. Loſt* i. 11.) invokes the heavenly muſe that inſpired *David* and the Prophets on Mount Sion, and at Jeruſalem, as well as *Moſes* on Mount Sinai.

Sinſter, Being on the left hand; left, not right.

Sinuous, Bending in and out.

Sion, A high mountain in Paleſtine, on part of which Jeruſalem was ſituated.

Sirocco, *Ventus Syrus*, The ſouth-eaſt wind.

Socrates, An Athenian philoſopher, whom *Milton* here does not ſcruple, (ſays Mr. *Thyer*) with *Eraſmus*, to place in the foremoſt rank of Saints; an opinion more amiable at leaſt, and agreeable to that ſpirit of love that breathes in the Goſpel, than the ſevere orthodoxy of thoſe rigid textuaries, who are unwilling to allow ſalvation to the moral virtues of a Heathen. See *Par. Reg.* iii. 96.

Smouldering, Burning and ſmoaking without vent. *J.*

Sodom, An ancient and capital city in Paleſtine, deſtroyed by God with fire and brimſtone for the deteſtable crimes of its inhabitants.

Sofala, A kingdom and city on the eaſtern Indian Sea, miſtaken by *Purchas* and others for Ophir, whence *Solomon* brought gold.

Solace, To take comfort.

Soldan, for *Sultan*, The emperor of the Turks.

Solomon, The ſon of *David* and king of Iſrael. He was remarkable for his great wiſdom and univerſal knowledge: but being ſeduced by his concubines, he left the worſhip of the true God, and built temples to the idols of the Heathens.

Solſtitial, Belonging to the Solſtice, *i. e.* the point beyond which the ſun does not go; the tropical point, the point at which the day is longeſt in Summer and ſhorteſt in Winter.

Sootheſt, Trueſt, faithfulleſt.

Sophi, The emperor of Perſia. *Milton* calls him the *Bactrian Sophi*, from Bactria, one of the greateſt and richeſt provinces of Perſia.

Sorcereſs, A female magician, an enchantreſs.

Sord, Turff, graſſy ground.

Spartan Twinns, *i. e. Caſtor* and *Pollux*, the ſons of *Tyndarus*, king of Sparta; the ſign Gemini.

Sparkle, To iſſue in ſparks.

Spaſm,

Spasm, Convulsion, violent and involuntary contraction.

Speculation, A walking on a tower or high place, thence a discovery. *P. L.* xii. 589.

Specular Mount, (*Par. Reg.* B. iv. 256.) *i. e.* Mount of speculation.

Spousal, Marriage, nuptials.

Statists, Statesmen.

Stoa, Was the School of *Zeno*, whose disciples, from the name of the place, were called Stoics; and this stoa or portico being adorned with variety of paintings, was called in Greek ποικιλη, or *various*, and by *Milton* very properly, the *painted* stoa. *Par. Reg.* iv. 253.

Styx, An infernal river, so named of a Greek word στυγεω, that signifies to hate and abhor, and therefore called by *Milton* (*Par. Lost*, B. ii. 577.) *abhorred Styx*, and by *Virgil*, *Palus inamabilis*, the hateful lake. *Æn.* vi. 458.

Subterranean, Lying under the earth below the surface.

Succinct, Girded, tucked up; ready, prepared.

Suffusion, The act of over-spreading with any thing.

Summed. With prosperous wing full summ'd, *Par. Reg.* B. i. 14. A term in falconry; a hawk is said to be *full summ'd* when all his feathers are grown, and when he wants nothing of the *sum* of his feathers.

Supernal, Having a position above us, locally above us.

Supplant, To trip up one's heels, to overthrow; from the Latin *supplanto*, *a pedis planta subtus emota*. *P. L.* x. 513.

Supple, Pliant, flexible.

Supremacy, Highest place, highest authority.

Surprisal, The act of taking unawares, the state of being taken unawares.

Sus, A province of Morocco in Africa.

Susa, from *Susiana*, A province of Persia, the residence of the Persian monarchs, called Memnonia by *Herodotus*, from *Memnon*, who built it; situated on the river Choaspes. *The drink of none but kings*, which the learned Dr. *Jortin* with great accuracy and learning has

proved to be falſe. *Milton*'s authority is founded on *Solinus*'s authority which is ſufficient to juſtify a poet. See the note as quoted by Dr. *Newton*. *Par. Reg.* iii. 289.

Swart, Swarthy.

Swerve, To bend, to ply. *Par. Loſt*, B. vi. 586.

Swinkt, Labour'd, tired, fatigued.

Syene, A city of Egypt on the confines of Ethiopia.

Sylvan, Woody, ſhady.

Sylvanus, The God of woods and groves.

Sympathy, Fellow feeling, mutual ſenſibility, the quality of being affected by the affection of another.

Symphony, Concert of inſtruments, harmony of ſounds.

Synod, An aſſembly, particularly of eccleſiaſtics.

Syrian, from *Syria*, A conſiderable province of Turkey in Aſia. It is a fertile country, bleſſed with a ſerene and temperate air, and abounding with every thing deſirable.

Syrtis, A quickſand, a bog.

T.

Tabernacle, A temporary habitation, a caſual dwelling.

Tantalus, The ſon of *Jupiter* and *Plota* the nymph; king of Corinth, or, as ſome ſay, of Phrygia. He invited the gods to a banquet, and to prove their divinity, killed his ſon *Pelops*, dreſſed him, and ſet his limbs before them baked in paſte; which they diſcovering, prepared a banquet for him in hell, where he was to ſtand in water to the chin, and to have pleaſant fruits juſt at his lips, without any power to ſatisfy his hunger or quench his thirſt. Hence comes the word *tantalize*, *i. e.* to torment with the ſhow of pleaſures which cannot be reached.

Tarſus, A celebrated city in Cilicia.

Tartarean, Helliſh.

T.

Taſſel, An ornamental bunch of ſilk or glittering ſubſtances.

Tauris, A great city in the kingdom of Perſia, now called Ecbatana, ſometime in the hands of the Turks, but in 1603 retaken by *Abas* king of Perſia.

Taurus, One of the conſtellations.

Ted, To lay graſs in rows for drying. *P. L*, ix. 450.

Telaſſar or *Talatha*, Was a province and a city of the Children of Eden, placed by *Ptolemy* in Babylonia, upon the common ſtreams of Tigris and Euphrates.

Temp'ring. *Thy temp'ring*, ſee *P. L.* B. vii. 14. This is ſaid in alluſion to the difficulty of breathing on high mountains. This *empyreal air* was too pure and fine for him, but the heavenly muſe *tempered* and qualified it ſo as to make him capable of breathing in it; which is a modeſt and beautiful way of beſpeaking his reader to make favourable allowances for any failings he may have been guilty of in treating of ſo ſublime a ſubject.

To *Tempeſt*, (from the Italian *tempeſtare*,) To diſturb as by a tempeſt. *P. L.* vii. 412.

Teneriff, A very high mountain in Teneriff, one of the Canary iſlands. The top is of a conical figure and white, ſo that it may be ſeen 120 miles off. Its perpendicular height is ſaid to be no more than one mile and three quarters.

Teredon, A city near the Perſian bay, below the confluence of the Euphrates and Tigris.

Tethis, The wife of *Oceanus* and mother of the gods, whom *Heſiod* calls the venerable *Tethis*, ποτνια Τηθυς.

Thame, A large navigable river which has its riſe at a place of the ſame name in Oxfordſhire, and is joined at Dorcheſter by the Iſis.

Thammux, The ſame with *Adonis*.

Thamyris, A Thracian by birth, the inventor of the Doric mood or meaſure, according to *Pliny*, L. vii. C. 57. *Plutarch*, in his treatiſe of muſick, ſays he had the fineſt voice of any of his time, and wrote a poem of the war of the Titans with the gods; and

from *Suidas* we learn, that he compoſed likewiſe a poem of the generation of the world, which being ſubjects near of kin to *Milton*'s, might probably occaſion the mention of him, *Par. Loſt*, B. iii. 35.

Theban Monſter, i. e. The ſphynx, whoſe riddle being reſolved by *Oedipus*, ſhe threw herſelf into the ſea. *Par. Reg.* iv. 572.

Thebes, A city in Bœotia, famous for the war between the ſons of *Oedipus*, celebrated by *Statius* in his Thebaid.

Thebes, Preſenting *Thebes* or *Pelop*'s line,
Or the tale of *Troy* divine. *Il Penſeroſo* 99.
Theſe were the principal ſubjects of the ancient tragedies that have come down to us.

Theſſalian, from *Theſſalia*, A country in Greece, almoſt ſurrounded with mountains. This country has been famous in the remoteſt antiquity for the courage of its inhabitants and goodneſs of its horſes.

Thetis, The daughter of *Cælum* and *Terra*, and ſiſter of *Saturn*; the goddeſs of Juſtice. She had many famous oracles; one near the river Cephiſus in Bœotia, which Deucalion and Pyrrha conſulted how to reſtore mankind after the flood.

Thetis, The daughter of *Neptune*, wife of *Peleus* king of Theſſaly, and mother of *Achilles*. *Milton* gives her the epithet of *tinſel ſlipper'd feet*, after *Homer*, or rather as a paraphraſe upon *Homer*'s epithet, αργυροπεζα, or *ſilver-footed*.

Thiſbite, or *Tiſhbite*, as it is called in Scripture, 1 *Kings* xvii 1. *Elijah*, a native of Thiſbe or Tiſhbe, a city of the country of Gilead beyond Jordan. *Yet once again to come.* (*Par. Reg.* B. ii. 16.) For it hath been the opinion of the church, that there would be an *Elias* before *Chriſt*'s ſecond coming, as well as before his firſt; and this opinion the learned Mr. *Mede* ſupports from the prophecy of *Malachi*, iv. 5. and from what our Saviour ſays, *Matt.* xvii. 11.

Thracian bard, i. e. Orpheus. See *Orpheus*.

Thracias,

T.

Thracias, Blowing from Thrace, northward of Greece.

Thrilling, Piercing.

Thyeſtean banquet. *Thyeſtes* and *Atreus*, brethren, hated each other outrageouſly; the firſt in ſpite lay with the wife of *Atreus*, but he having gotten his brother's children in his power, pretended a deſire of reconciliation, and invited him to a banquet. *Thyeſtes*, that he might ſee his children, diſſembling his augmented malice, came; the feaſt being over, his brother let him know he had been entertained with the fleſh of his ſons, and their blood mixed with the wine, and ſhowed him the ſad proofs of what he had told him, their heads and hands, which he had reſerved for that purpoſe. At this the ſun is ſaid to have turned away, as *Milton* ſays he did (*Par. Loſt*, B. x. 687.) when the more dreadful banquet was made on the fruit of the forbidden tree.

Tiar of *tiara*, The Perſian word for a round cap, high and ending in a point, the uſual covering and ornament the eaſtern princes wore on their heads.

Tidore, One of the Molucca or Clove Iſlands in the Indian ſea.

Tiger, A fierce beaſt of the leonine kind.

Tigris, A river of Aſiatick Turkey, riſing in the mountains of Armenia. In its courſe it joins with the Euphrates, whoſe united ſtreams fall into the Perſian Sea below Baſſora. This is reckoned one of the rivers that environed Paradiſe.

Tilth, Arable, tilled. *J.*

Timbrel, A kind of muſical inſtrument played by pulſation.

Tine or *Tyne*, A river in England, conſiſting of two ſtreams, the North and South Tyne; the one riſing in the confines of Scotland, the other in Cumberland. They join at Hexham Paſs by Newcaſtle, and fall into the German Sea below Tinmouth.

To *Tine*, To light, to kindle; from the Saxon *tynan*. Hence comes the word *tinder*.

Trading,

T.

Trading, *P. L.* ii. 640. Having a trade-wind or a monſoon.

Train, To draw along, to draw in train; from the term *train of artillery*.

Tireſias, A Theban, a famous blind poet and prophet of Antiquity.

Titan, The eldeſt ſon of Heaven and Earth; he was the father of the giants, and his empire was ſeized by his younger brother *Saturn*.

Tongue-doughty, *i. e.* Valiant in tongue or ſpeech.

Topaz, A precious ſtone of the colour of gold.

Tophet, See *Gehenna*.

Torrid, Burning, violently hot.

Tortuous, Twiſted, wreathed, winding.

Tourneament, Tilt, juſt, military ſport, mock encounter. *J.*

Tranſmigration, Paſſage from one place or ſtate into another. *P. L.* x. 261.

Tranſitory, Continuing but a ſhort time, vaniſhing.

Tranſparent, Pervious to the light, clear, pellucid. *J.*

Tranſpicuous, Tranſparent, pervious to the ſight.

Tranſpire, To emit in vapour. *J.*

Trebiſond, A city of Capadocia in the Leſſer Aſia.

Tremiſen, A large kingdom in Barbary.

Trent, The third large river in England. It riſes in the N. W. ſide of Staffordſhire, and branching itſelf out into fifty different ſtreams, it changes its name into the Humber (the name of a Scythian king who periſhed in it) and falls into the German Ocean below Hull.

Trick, Dreſſed, adorned, decorated.

Triform, Having a triple ſhape. The moon is ſaid to be *triform* when increaſing with horns towards the eaſt, decreaſing with horns towards the weſt, and at full. *P. L.* vii. 30.

Trinacrian, from *Trinacria*, The ancient name of Sicily, ſo called from its three promontories lying in the form of a triangle. Our poet calls it *the hoarſe Trinacrian ſhore*. *Par. Loſt*, B. ii. 661. And this ſhore may

may well be called hoarſe, not only by reaſon of a tempeſtuous ſea breaking in upon it, but likewiſe on account of the noiſes occaſioned by the eruptions of Mount Ætna: the number of *r*'s in the verſe well expreſs the hoarſeneſs of it.

Trine, An aſpect of planets placed in three angles of a trigon, in which they are ſuppoſed by aſtrologers to be eminently benign.

Triton, A river in Africa.

Triton. By ſcaly Triton's winding ſhell. (*Maſk* 873.) *Triton* was *Neptune*'s trumpeter, and was ſcaly, as all theſe ſorts of creatures are. His winding ſhell is deſcribed by *Ovid*, *Met.* i. 333.

Triumphal, A token of victory.

Troil, To roll or run round. *F.*

Tropic, The line at which the ſun turns back, of which the north has the name of the tropic of Cancer, and the ſouth the tropic of Capricorn.

Troy, An ancient city in Aſia, famous for holding out a ſiege of ten years againſt the whole power of Greece, but it was at laſt taken and deſtroyed.

Tube, A pipe, a ſiphon, a long body.

Turiheſtan, A province of Tartary.

Turkis or *Turkois*, A blue ſtone numbered among the meaner precious ſtones. *P. L.* vi. 894.

Turm, Troop, from the Latin *turma*.

Turnus, King of the Rutilians, to whom *Lavinia* the daughter of king *Latinus* was firſt eſpouſed, but afterwards given to *Æneas*, and in the revenging which affront *Turnus* loſt his life.

Turret, A ſmall eminence raiſed above the reſt of the building, a ſmall tower.

Tuſcan, from *Tuſcany*, A large country of Italy, part of the ancient Etruria. This country was the birth-place of the famous aſtronomer *Galileo*, whom our poet means by the *Tuſcan artiſt*. *Par. Loſt*, B. i. 288.

Tweed, A large river that has its riſe in Scotland, and divides it and England. So *Spenſer*, St. 36.

And

And Twede the limit betwixt Locris land
And Albany.

Type, That by which ſomething future is prefigured.
Typhon, One of the giants who warred againſt heaven.
Tyrannous, Tyrannical, arbitrary, deſpotick, ſevere.

U.

ULYSSES, The ſon of *Laertes* and *Antielea*, king of the iſland of Ithaca and Dulichium. An eloquent and politic commander at the ſiege of Troy; who, after the ſiege of that city was ended, was driven into many dangers, and put upon ſeveral adventures, for the ſpace of ten years, before he returned to his own country.

Umbrage, Shade, ſkreen of trees. *J.*
Umbrageous, Shady, yielding ſhade.
Unblenched, Not diſgraced, not injured by any ſoil.
Underſtood, Not expreſſed, not openly declared and yet implied, as when we ſay that a ſubſtantive or verb is *underſtood* in a ſentence. *Par. Loſt*, B. i. 662.
Uneſſential, Having no being.
Uniſon, Sounding alone.
Unweeting, Ignorant, unknowing.
Ur, A city of Chaldea.
Urania, Gr. heavenly, The daughter of *Jupiter* and *Mnemoſyne*, the goddeſs who preſideth in aſtronomy, one of the nine muſes.
Uriel, Heb. *God is my light*. He is mentioned as a good angel in the ſecond book of *Eſdras*, chap iv. and v. The Jews and ſome Chriſtians conceive him to be an angel of light according to his name: and therefore *Milton* properly gives him his ſtation in the ſun.
Urim and *Thummim*, were ſomething in *Aaron*'s breaſtplate: what they were critics and commentators are by no means agreed. But the word *urim* ſignifies light, and *thummim* perfection: and therefore *Milton* very

very properly gives the epithet *radiant* to *urim*, *Par. Loſt*, B. vi. 761. It is moſt probable, that urim and thummim were only names given to ſignify the clearneſs and certainty of the divine anſwers which were obtained by the high prieſt conſulting God with his breaſtplate on, in contradiſtinction to the obſcure, enigmatical, uncertain and imperfect anſwers of the Heathen oracles.

Uther's Son, *i. e.* King *Arthur*, ſon of *Uther Pendragon*, whoſe exploits are romanticly extolled by *Geoffry* of Monmouth.

Uxorious, Submiſſively fond of a wife. *J.*

Uzziel, The next commanding angel to *Gabriel*; his name in Hebrew is the *ſtrength of God*, as all God's mighty angels are.

V.

Vacuous, Empty, unfilled.

Vagaries, Wild freaks, capricious frolicks. *J.*

Valdamo, *i. e.* The valley of Arno, a valley near Ferole a city in Tuſcany.

Vallombroſa, A famous valley in Etruria or Tuſcany, ſo named of *valis*, a valley, and *umbra*, ſhade; remarkable for the continual cool ſhades, which the vaſt number of trees that overſpread it afford.

Vanguard, The front or firſt line of the army.

Vant-braſs, Armour for the arms.

Vaſſalage, The ſtate of a vaſſal, tenure at will, ſervitude, ſlavery.

Venial, Permitted, allowed.

Verdant, Green.

Verdurous, Green, covered with green, decked with green.

Vernal, Belonging to ſpring.

Vernant, Flouriſhing as in ſpring.

Vertumnus, A god among the Romans, who loving a nymph, changed himſelf into all ſhapes to get her, but prevailing

prevailing nothing, at length he turned himſelf into the ſhape of a beautiful young man, and then offering her violence, ſhe eaſily condeſcended to him.

Veſta. Thee bright hair'd Veſta, &c *(Il Penſereſo* 23.) As *Milton* is here ſpeaking of one of the goddeſſes of the ancients, he very judiciouſly adopts their manner of deſcribing them by ſome epithet diſtinguiſhing their eyes, hair, &c. as χρυσοκομης, γλαυκωπις, &c. The allegory contained under this deſcription is no leſs beautiful than that he had before given us in his account of the birth of *Euphroſyne* from *Zephyrus* and *Aurora*. *Saturn* was always conſidered by thoſe philoſophers who embraced the opinion of planetary influences as preſiding over perſons of a gloomy, thoughtful turn; and this caſt of mind, tempered and refined with a proper mixture of fire, which the ancients worſhipped under the name of *Veſta*, is the beſt adapted to reliſh ſuch pleaſures as the poet is here deſcribing. What gives an additional beauty ſtill, is the ſuppoſing *melancholy* begot in *ſecret ſhades of woody Ida's inmoſt bower*.

Viands, Food, meat dreſſed.

Vicegerent, Having a delegated power, acting by ſubſtitution.

Vigil, *P. R.* i. 182. Watch, devotions performed in the hours of reſt; ſongs ſung while the angels kept watch.

Villatic, Belonging to villages.

Villify, To defame, to debaſe, to make contemptible.

Viſitant, One who goes to ſee another.

Vitiate, To deprave, to ſpoil, to make leſs pure.

Volant, Nimble, active.

Volatil, Having the power to paſs off by evaporation. *J.*

Volley, A flight of ſhot.

Voluble, Rolling, having quick motion.

Vulture, A large bird remarkable for voracity.

W.

WARBLE, To quaver any ſound, to cauſe to quaver.

Warping, Working themſelves forward. A ſea term.

Waſſailer, A toper, drunkard. *Hail* or *heil* was in ſuch continual uſe among the good-fellows of ancient times, that a drinker was called a *was-heiler*, or *wiſher of health*; and the liquor was called *was-heil*, becauſe health was ſo often wiſhed over it.

Weal, Happineſs, proſperity, flouriſhing ſtate. *J.*

Ween, To think, imagine, fancy.

Welkin, Firmament or ſky.

Well. Begin then ſiſters of the ſacred well. (*Lycidas* 15) Our poet means *Hippocrene*, a fountain conſecrated to the muſes on Mount Helicon, on the ſide of which was an altar of Heliconian Jove, as *Heſiod* ſays in the invocation for his poem on the generation of the gods.

> Begin we from the muſes ſtill to ſing,
> That haunt high Helicon and the pure ſpring,
> And altar of great Jove, with printleſs feet
> Dancing around.

Weſtring, Drawing towards the weſt.

Whilome, Formerly.

Whirlpool, A place where the water moves circularly, and draws whatever comes within the center of its circle; a vortex. *J.*

Whirlwind, A ſtormy wind moving circularly.

Whiſt, Silenced.

Wight, A perſon, a being.

Won, An old Saxon word ſignifying to dwell or inhabit.

Worm, Is uſed by *Milton* as a general name for all the reptil kind; and *Satan* (*Par. Loſt*, B. x. 68.) is called falſe worm.

XERXES,

Z.

XERXES, A king of Perſia, ſon of *Darius*, and nephew to *Cyrus*; who after five years preparations, came againſt the free ſtates of Greece (to revenge his father's diſgraceful repulſe by *Miltiades*) with ſo innumerable an army, that his men and cattle drank up rivers: and building a bridge over the Helleſpont, where he ſcourged the ſea for the loſs of ſome of his ſhips. He was ſo ſhamefully defeated in a ſea-fight, that he hardly eſcaped himſelf in a little fiſher's boat.

Y.

Yawning, Opening wide.
Yell, To cry out with horror and agony.
Yonder, At a diſtance within view.
Ycleaped, Called, termed, named. *J.*

Z.

ZENITH, The point over-head, oppoſite the nadir.
Zephon, Heb. *A ſecret* or *ſearcher of ſecrets*. An angel whoſe name is an indication of his office.
Zephyr, The weſt wind, poetically any ſoft, calm wind.
Zodiac, The tract of the ſun through the twelve ſigns; a great circle of the ſphere containing the twelve ſigns. *J.*
Zone, A girdle, a diviſion of the earth. The earth is divided into five zones, one torrid, two temperate, and two frigid. Circuit, circumference.
Zophiel, Heb. The ſpy of God. A cherub.

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